

ms. dv ✓

LIBRARY OF CONGRESS
JAN 5 1909

MUSICAL AMERICA



Edited by *John C. Stearns*

Vol. IX. No. 8 NEW YORK, SATURDAY, JANUARY 2, 1909 \$2.00 per Year
Ten Cents per Copy



CARUSO AND EMMY DESTINN IN THEIR GREAT SCENE IN "CAVALLERIA RUSTICANA" AT THE METROPOLITAN OPERA HOUSE

Entered at the Post Office at New York, N. Y., as matter of the Second Class

Dufranne and His Charming Family



HECTOR DUFRANNE, HIS WIFE AND CHILDREN

Hector Dufranne, renowned for his interpretation of *Golaud* in "Pelléas et Mélisande" does not live in a modern luxurious hotel as the majority of opera singers do, but prefers a modest, but handsomely furnished apartment which he has rented on West Forty-fourth street, in order that he can bring up his little family in the sacred quiet of the home. When I called there *Madame et Monsieur* were out for a walk, and while I waited for them I chatted with *les deux petits enfants* "Bob" et *Suzanne*, and their Franco-American governess. *Les petits enfants* were very much interested in a colored French comic paper, which furnished food for conversation until their hospitable parents arrived, which was in a few minutes.

M. Dufranne is one type of Frenchman. Of medium height, solidly built, he moves about with a nervous energy, and talks

in a resonant baritone voice with the frankness of a Saxon, and the dramatic force of a Gaul. M. Dufranne is a busy man outside of his appearances at the Manhattan Opera House. Part of every day he poses for a bust of himself as the *Marquis* in "Grisélidis," a part he created, and "between the acts" rehearses for "Salomé," in which he is cast for *Jocannon*.

"What do you think of Debussy?" I asked.

"Great! He is just at the beginning of his career. His popularity abroad is only just commencing; he is not on the wane."

"Do you consider him final?"

"Not at all; never!"

On the outside of the Dufranne apartment is a Japanese picture representing a host and a guest bowing to each other at the entrance to a Japanese house.

Monsieur et famille saw me to the door and bade me a hearty "au revoir."

Elman Again at the Manhattan

Mischa Elman drew another large audience to the Manhattan Opera House last Sunday evening. He played the "Faust Fantaisie," by Wieniawski; Rubinstein's "Melodie in F," and Sarasate's "Caprice Basque." His fine playing was rewarded by ten minutes of cheering. A noteworthy feature of the concert was Agostinelli's singing of the "Prayer to Venus" from "Hermes," an opera by Parelli, one of the conductors at the Manhattan. Both singer and composition were well received. The other numbers on the program were: "Si tu m'aimais," Mariska-Aldrich; aria from "Magic Flute," Arimondi; Weber's "Un Baiser," Zeppilli; "Noël Païen," Dufranne; air from "Manon Lescaut," Parola; and Debussy's "La Mer," by the orchestra. The

latter was splendidly conducted by Campanini. Charlier and Parelli were accompanists. Espinassi and Doria, who were to have been on the bill, were indisposed, and Ponzano and Parola took their places.

Chicago Musical Union Election

CHICAGO, Dec. 28.—The Chicago branch of the American Musicians' Union at the annual meeting last week chose Robert Lundquist, president; A. Malek, vice-president; R. W. Starr, recording secretary; A. L. Schramm, financial secretary; A. Bingle, treasurer. The Chicago branch has a membership of over 1,800, and the national organization has fully 35,000 members.

An anecdote appearing in a Honolulu paper to the effect that Katharine Good-

son tried her luck at Monte Carlo while playing at the famous Casino Concerts under Director Jehin, had the somewhat startling effect of causing six prospective patrons of her Honolulu recital to cancel their order for seats. Had they known that this was the English pianiste's first attempt to tempt fate in this particular line, perhaps the terrible sentence passed upon her might have been modified. Fortunately, this gratuitous condemnation did not prevent a large and enthusiastic house on the evening of the concert.

ST. GEORGE'S CHOIR IN PIERNE CANTATA

"Children of Bethlehem" Performed
Under Homer Norris's Direction in New York

Over 2,000 people were crowded into St. George's Church, Stuyvesant Square, New York, and over 1,000 were turned away, after the Fire Inspector had closed the doors and the police reserves had been called out to keep the streets clear, when the choir gave Pierne's "Children at Bethlehem," on Sunday evening, December 27.

The performance was under the direction of Homer Norris, the organist and choir-master, and was given by the boy's choir of one hundred voices, assisted by the Russian Symphony Orchestra, and Ben Greet, *Narrator*; Jane Daniels, the *Virgin*; Annie Roth, the *Star*; Viola Waterhouse, *Jeanette*; Emma Schlotterbeck, *Nicholas*; Frank Funk and Gilbert Matthews, *Lubin*; J. R. Thomas, the *Ass*; H. T. Burleigh, the *Ox*, a *Herdsmen* and a *Celestial Voice*; Myra Armstrong, *contralto*; Herman Kupfer, *organist*.

The rendition was, on the whole, excellent, though the various choral and orchestral forces were too widely separated to be always precise in attack. The best work of the evening was done by the children of the choir, who sang with a freshness of tone, a certainty, and an evident joy in their part, which made the *Mystery* additionally attractive. The reverent attention of the audience, caused by the religious surroundings, added to the effectiveness of the poem, an impossibility in a concert hall.

Mr. Norris and the Vestry of St. George's ought to be encouraged in their efforts to provide such excellent music free of charge on Sunday evenings. It is to be hoped that the success of this performance will lead them to plan other musical evenings of a like nature.

Arthur van Eweyk, the Milwaukee baritone, who is now to all intents and purposes a Berliner, has been giving a series of song recitals in the German capital.

Theodore Spiering introduced Max Reger's new suite for violin and piano, opus 103, in Berlin at the second of his recent concerts there.

THE LHÉVINNES AT MR. KLEIN'S CONCERT

Jean Schwiller, Giacinta Della Rocca
and Mrs. Lathrop Also
on the Program

The Klein "Pop" at the German Theater, Fifty-ninth street and Madison avenue, last Sunday afternoon, brought forth as soloists Mr. and Mrs. Josef Lhévinne, Jean Schwiller, a new 'cellist from Russia; Mrs. Ben Lathrop, a high soprano who has received great praise from the press for her recent recital in Mendelssohn Hall, and Giacinta Della Rocca, a young Italian violinist of marked talent and much promise.

The program:

Allegro from Sonata in C minor.....Saint Saëns
MM. Schwiller and Lhévinne.

Songs:
"Emportons loin d'ici," from "La Reine de Saba".....Gounod
"Si j'avais vos ailes".....Messager
Mrs. Ben Lathrop.

Violin solos:
Adagio Elégiaque.....Wieniawski
Mazurka.....Giacinta Della Rocca.

Duos for two pianos:
"Le Réveur".....Arensky
"La Coquette".....Arensky
"Polichinelle".....Mr. and Mrs. Lhévinne.

Songs:
"When Celia Sings".....Moir
"Gladness of Spring".....Clough-Leigher
"April-Time".....Cowan

Duo for two pianos:
"Gavotte et Musette".....Roff
Mr. and Mrs. Lhévinne.

Cello solos:
"Aria".....Pergolesi
"Papillons".....Jean Schwiller.

Songs:
"April Laugh Thy Girlish Laughter".....Osgood
"I Sang My Love a Song".....Mason
"The Tassel-Time of Spring".....Lehmann
Mrs. Lathrop.

Messrs. Schwiller and Lhévinne gave an excellent rendering of the Saint-Saëns cello sonata. Schwiller played with deep feeling, good taste and intelligence, and Lhévinne, as usual, showed himself an excellent ensemble player.

Mrs. Lathrop again displayed to a New York audience her admirable vocal powers and excellent technic. Although her voice is light she sings with rare feeling, expression, discrimination.

Giacinta Della Rocca produces a deep and powerful tone, and has excellent technic. She plays with great energy and much expression. She was cordially received.

Mr. and Mrs. Lhévinne played with a high degree of artistic excellence, delicacy, brilliancy, refinement, perfection and ensemble. The Arensky pieces are graceful and melodious, and require daintiness and precision in execution. They were beautifully played. The audience recalled the performers many times.

Arthur Rosenstein accompanied. These concerts seem to be growing in popularity, and an attractive program is offered for next Sunday, when Jeanne Jomelli and Ernest Schelling will be the soloists.

MARY WOOD CHASE CONCERT
SUITE 680 FINE ARTS BUILDING, CHICAGO PIANIST
LECTURE
RECITALS

JOSEPHINE SWICKARD SOPRANO
J. E. FRANCKE
1402 Broadway, N. Y.

Gottschalk Lyric School

A comprehensive, well-graded Musical Education, Instrumental and Vocal, by Teachers exclusively attached to the School. Catalog mailed.

KIMBALL HALL, CHICAGO, ILL.

THEODORE HABELMANN
SCHOOL OF OPERA (Seventh Season)

Albert Mildenberg PIANIST
136 West 77th Street. NEW YORK

SHANNA CUMMING

SOPRANO
COACHING, RECITALS, ORATORIO, CONCERT
Studio Address: 24 W. 31st Street
Direction, J. E. Francke, 1402 Broadway, New York

MARY HISSEM

DE MOSS

SOPRANO
Res: 106 W. 90th St. Phone: 3552 River
Management: LOUDON G. CHARLTON
Carnegie Hall, New York

DRESDEN PHILHARMONIC ORCHESTRA OF
DRESDEN, GERMANY
Originally Conducted by ROBERT SCHUMANN and RICHARD WAGNER.
Orchestra Consists of 65 Eminent Musicians.
HERR WILLY OLSEN, Conductor
FIRST TOUR IN AMERICA
VICTOR I. CLARKE, Associate Conductor
APRIL 12 TO MAY 9, 1909

Management: R. E. Johnston, St. James Bldg., Broadway & 26th St., New York. NOTE: Mrs. Nordica, Mrs. Jomelli, Mrs. Langendorff, Mrs. Macdonald, Mrs. Beuten, Germaine Schlitzer, Balmors, Spaulding, Potachnikoff, Franklin Lawson, Frederick Hastings, Edwin Lockhart, Edouard Gauthier, Avery Belvor, will appear as soloists with this orchestra.



PEABODY CONSERVATORY OF MUSIC
OF BALTIMORE

HAROLD RANDOLPH, Director

Staff of 57 Eminent European and American Masters, including
Otis B. Boise, W. Ed. Heilmendahl, Harold Phillips
Howard Brookway, J. C. Van Hulsteyh, Pietro Minetti,
Louis Bachner, Ernest Hutcheson, Emmanuel Wad,
Bart Wirtz.

Scholarships, Diplomas, Teacher's Certificates.
Catalogue of Courses, Grades, Terms, etc., mailed on request.

LITSNER Teacher of Singing Testimonials
from the
leading musical authorities of Europe. The most
advanced method of producing the natural singing
voice. STUDIO: 54 W. 39th ST., NEW YORK

ERNEST CARTER
Composer-Director

Formerly Lecturer on Music at Princeton University
The Alpine, 55 West 33d Street
Tel. 6120-38th St. NEW YORK

VARIOUS STAGES IN THE MUSICAL CAREER OF TINA LERNER, THE PIANIST



Tina Lerner, the young Russian pianist, who is visiting this country under the direction of J. E. Francke, is a dainty little creature, such as Shakespeare may have imagined for his *Juliet*, and whom H. T. Parker has pictured in the *Boston Transcript* as "a pianist out of a blue fairy book to play to little princesses."

With her mother she is stopping in a modest boardinghouse uptown, and its modesty and simplicity reflect the same traits in the little lady. Whosoever would have her talk of her accomplishments and successes must needs have the co-operation of Mamma Lerner.

At the age of five years Tina made her first public appearance at a pupils' concert in Odessa, where she was receiving instruction from Rudolph Helm, a disciple of Moscheles. Helm was anxious to have Tina play a Spindler sonatina, but the little girl cried because she had set her heart on a Hiller scherzino. She was insistent and learned the piece in three days. At

the concert she had to be lifted on and off the stage, and the pedals of the piano were raised to reach her tiny feet.

The parents, fearful of possessing a child-prodigy, kept the remarkable little pianist from public performances until she was nine when she played with orchestra the Beethoven C Minor Concerto. In about a year she entered the sixth class of the Philharmonic School at Moscow. She could have graduated from this institution when she was fourteen, but her professors thought that because of her youth she had better remain another year. At this time she played the Beethoven Fifth Concerto at one of the Philharmonic concerts when Kussewitzky, the double bass virtuoso, was also a soloist.

The next year she played at St. Petersburg and graduated from the Moscow Philharmonic School. The critics said that she was a musician because at so very early an age she had learned not only to play the pianoforte, but had completed creditably all the collateral subjects re-

quired by the strict regulations of the Moscow School.

In 1906 she went to Berlin as a pupil of Godowsky. With him she stayed two years, at the same time giving concerts in Berlin, Leipzig and other important musical centers of Germany.

In October, 1907, she played in a London concert, at which Kubelik was also on the program. This was followed by a tour of the principal cities of England. Last month she came to America, and has played in New York with the Russian Symphony Society, and in several recitals, also as soloist with the Boston Symphony Orchestra in Boston, Baltimore, Worcester and Hartford.

Two years ago, while studying with Godowsky, her father died, and the mother was called to Odessa, leaving Tina with friends. On the morning of a day when her manager had arranged for a recital before the Berlin press, a terrific blizzard had piled up snow to the first story windows, and traffic was at a standstill. The Lerner

lived in the suburbs. No conveyance was to be had. She knew the audience would come, and all the great critics would be waiting. Wrapping herself in warm outer garments over a concert dress, she and a friend trudged through the drifts to the hall. The friend proved a hindrance, as she was continually falling down. Finally they met a carriage blocked by the snow. They bribed the driver to take them in, and with their help the carriage was started. They reached the hall a little late, and the next day the *Lokal Anzeiger*, after praising her courage, said: "It was a treat to hear her."

Miss Lerner likes America, and she and her mother welcomed the recent snow storm because it reminded them of Russia. Tina also likes our audiences, because they are "very appreciative." She has the Slavic gift for learning languages, and speaks excellent English, of which she is very fond.

Her tour, which will end in the Spring, will extend as far West as Chicago.

CHRISTMAS MUSIC IN BALTIMORE, MD.

Churches Observe the Holiday Season with Special and Attractive Services

BALTIMORE, Dec. 28.—Many Baltimore churches have held special Christmas services at which excellent music has been rendered. The following churches have given exceptionally ambitious programs: First Presbyterian, Harry M. Smith, director; Mount Vernon Place Methodist Episcopal; James E. Ingram, Jr., choirmaster; Howard R. Thatcher, organist, First English Lutheran; Perry C. Owen, organist, St. Paul's Methodist Episcopal Church South; David E. Francis, director, Central Methodist Episcopal Church South; Julius E. Pyles, choirmaster, and Clifton Avenue Methodist Episcopal Church.

A delightful musicale was given Wednesday evening at the home of F. W. Streklau, associate editor of the *Baltimore Sun*, by Arthur Oehm, concert pianist, and Helen Strehlau, his pupil. Both teacher and pupil received a hearty reception. There were a

number of distinguished musical people present.

The Gamut Club will hold six regular meetings this season. The first will be a musicale at the home of Nettie R. Jones, and the second, a song recital by Elizabeth Albert, of composition by Virginia C. Blockhead. Miss Blockhead has been appointed organist of Corpus Christi Catholic Church.

Mischa Elman, violinist, will appear as soloist with the Boston Symphony Orchestra at the Lyric, January 6. This will be his first appearance in Baltimore. W. J. R.

Isadora Duncan Repeats Triumph

BALTIMORE, Dec. 28.—Isadora Duncan and the New York Symphony Orchestra, Walter Damrosch, conductor, interpreted "Scenes from Iphigenie En Aulide" by Christopher Glück, at the Lyric, Wednesday evening. Miss Duncan repeated the triumph of her first appearance, receiving a cordial greeting from a brilliant assemblage which filled the Lyric. Miss Duncan cheerfully gave many encores after numerous recalls. The orchestra shared in the ovation tendered Miss Duncan. W. J. R.

Bessie Abbott began her guest engagement at the San Carlos in Lisbon as *Lakmé*. She was well received by her first Portuguese audience.

MUSIC TEACHERS MEET IN CAPITAL

National Association Spends Holiday Week Discussing Educational Problems

WASHINGTON, D. C., Dec. 28.—The Music Teachers' National Association is meeting at George Washington University during this week. A large number of delegates have arrived from various parts of this country. The program arranged is a particularly interesting one, and includes papers by Frederick W. Root, of Chicago; Ralph Baldwin, of Hartford; George W. Chadwick, of the New England Conservatory; George C. Gow, of Vassar; Oscar Sonneck, of the Music Division of the Library of Congress; Waldo S. Pratt, of Hartford, and Rickard Zeckwer, of Philadelphia. There will be recitals by Maud Powell, violinist, and Arthur Whiting, pianist.

The third concert of the Philadelphia Orchestra took place December 29 at the

National Theater, with Cornelius Rübnier as soloist. The program, which was especially interesting, was as follows: Overture, "Sappho," Goldmark; Symphony in C, Balakirew; "Slave March," Tchaikowsky, for the orchestra, while Professor Rübnier's number was the Concerto in A Minor by Grieg.

Much regret is expressed in Washington that neither the Metropolitan Grand Opera company nor the Hammerstein forces will appear here in grand opera. The public had been looking forward to at least three performances of grand opera in April under the local direction of Katie Wilson-Greene, but even this will be denied them. Mrs. Greene is concentrating her efforts on the Morning Musicales to be held in the ball-room of the New Willard, the first of which will take place on January 18, with Bonci as the principal artist. If the Washingtonians want to hear grand opera this season they will have to go to Baltimore to hear it, and this many are preparing to do. W. H.

Managers of Paris Opera Stop Suit

The New York *Herald*, in a telegraphic dispatch from Paris, announces that the suit brought against that paper by Messrs. Messager and Broussan, managers of the Paris Opéra, has been withdrawn. A like suit against M. Veber has also been dropped.

MASON & HAMLIN
PIANO

KATHARINE GOODSON

THIRD AMERICAN TOUR 1908-09
LOUDON CHARLTON, Manager
Carnegie Hall, New York City



THE TONE-POET
HEINRICH GEBHARD
PIANIST

DATES NOW BOOKING

Mason & Hamlin Co. BOSTON

Business communications
should be addressed to



GABRILOWITSCH

FOURTH AMERICAN TOURNEE, 1908-09

Management

LOUDON CHARLTON
CARNegie HALL NEW YORK CITY
The Mason & Hamlin Piano

WAGNER PROGRAM BY THE N. Y. SYMPHONY

Walter Damrosch Again Conducts
Some of His Own Arrangements
—Mme. Jomelli the Soloist

A large audience attended the Wagner concert of the Symphony Society at Carnegie Hall last Sunday afternoon. The program consisted of:

Prelude to Lohengrin; "Tannhäuser's Pilgrimage"; "Prayer" from "Tannhäuser"; "Magic of St. John's Eve" from "Die Meistersinger," arranged by Walter Damrosch; "Siegfried Idyl"; "Siegfried's Passing Through the Flames," arranged by Walter Damrosch, and Prelude and Finale from "Tristan und Isolde."

Jeanne Jomelli was the soloist. The features of the program were the Damrosch arrangements for orchestra of excerpts from the dramas. The old-time argument of the propriety of such transcriptions will of course furnish food for discussion, but the audience showed by attention and applause that it found satisfaction musically in every number on the program.

Mme. Jomelli was in excellent voice. Her best singing was the "Prayer," from "Tannhäuser." In the "Liebestod" the orchestra was too powerful, and she was unable to make herself heard in the louder passages.

The orchestra responded admirably and played better under its own conductor than it did two weeks ago under Mahler; furthermore, Walter Damrosch has always been at his best in Wagner. The orchestra played with great beauty of tone and sonority. The "St. John's" music was well received, and called forth the "Prieslied" from the same opera as an encore. The "Siegfried" selection, although treated with great skill, lacked the bounding energy and awesome mystery of the theatrical presentation.

Isadora Duncan, the interpreter of symphonies à la danse, was in a box with David Bispham, and others. Her costume and that of her sister attracted much attention. Miss Duncan wore a long ermine cloak and a tight-fitting blue silk bonnet with strings. Her sister was clad in a similar garb of brown.

THE "REDEMPTION" TO BE SUNG IN TORONTO

Gounod's Work to Be Performed on
Good Friday in Canadian City

TORONTO, CAN., Dec. 28.—Gounod's magnificent oratorio, "Redemption," is to be performed at Massey Hall on Good Friday night by the Toronto Festival Chorus and Orchestra, under the direction of Dr. Torrington. This work, dedicated to Queen Victoria, was first performed at the Birmingham Musical Festival, and produced a profound impression.

There will be only two great masters of the piano to visit Toronto this season, Emil Sauer and Joseph Lhévinne.

Arthur Blight, who will give his annual song recital soon, intends including in his program a new song cycle, "In a Brahmin Garden," to be sung for the first time before a Toronto audience.

Walter Damrosch has acquired the exclusive rights for the first performance in America of Sir Edward Elgar's First Symphony and will conduct the work in Toronto on January 18. H. H. W.

OLD COMPOSITIONS HEARD IN BOSTON

Rare and Interesting Combinations of
Voices and Instruments Ex-
hibited in Program

Boston, Dec. 29.—The first in a series of three concerts given by Chickering and Sons, under the direction of Arnold Dolmetsch, took place in Chickering Hall last evening. The program was a repetition of that given at this time last season, and was as follows: Anonymous, "Lullybye," for soprano, with accompaniment of viols and organ; Corelli, "Concerto Grosso," for strings, harpsichord and organ; Bach, cantata for four solo voices, chorus, flutes, oboes and strings.

The following musicians appeared: Marie Sundelius, soprano; Dorothy McTaggart Miller, contralto; Wilhelm Hein-

rich, tenor; Ralph Osborne, bass; Mrs. Arnold Dolmetsch, Misses Laura and Alice Kelsey, Holden, Sands, Davis, Messrs. Adams, Bak, Mahn, Rissland, Gietzen, Hadley, Maquarre, Brooke, Longy, Lenom, Sautet, Mueller, Sadony, Kunze and Dolmetsch.

Forty members of the Boston Singing Society, under the direction of H. G. Tucker, sang the chorals in the Bach Cantata. Mrs. Sundelius sang the "Lullybye" beautifully, and Ralph Osborne deserves special mention for his excellent delivery of the recitatives in the Cantata.

There was an audience of good size, which was disposed to express its pleasure in applause, but this was discouraged by Mr. Dolmetsch, who made it very evident that he did not approve of applause, either for the chorus or soloists, during the course of this Cantata. D. L. L.

Mr. Surette's Last Brooklyn Lecture

The last in the course of eight lecture-recitals by Thomas Whitney Surette on the Beethoven Symphonies was given in the Music Hall of the Academy December 28. The subject was the second, third and fourth movements of Beethoven's Ninth Symphony, and, as usual, Charles Gilbert Spross and Ethel May Colgate illustrated on two pianos. This lecture closes a most interesting and instructive course of lectures, which have been free to the members of the institute. They have been thoroughly appreciated. The hall has been full before time to begin each evening, and the audience has been liberal in its applause. E. G. D.

B. J. Lang Celebrates Birthday

Boston, Dec. 29.—B. J. Lang, one of Boston's most distinguished musicians, received many congratulations yesterday from friends in this country and Europe upon the passing of his seventieth birthday anniversary. For the past fifty years Mr. Lang has been one of Boston's most prominent musicians. He began the playing of the organ when he was but twelve years of age. For years he was conductor of the Apollo Club and the Cecilia Society, and was also at one time, for two years or more, conductor of the Handel and Haydn Society. Mr. Lang resigned his position as conductor of the Cecilia Society last season. D. L. L.

Mss. Society's Second Concert

The Manuscript Society, of New York, has announced the second private concert for Monday evening, January 4, at the Mehan Studios, 70 and 81 Carnegie Hall. The program will be furnished by Ernest R. Kroeger and Gwilym Miles, both of St. Louis, and will consist of compositions of the former. At the close of the concert there will be an informal social hour. The admission will be by ticket only.

Mr. Caruso Gives \$2,500

Enrico Caruso, of the Metropolitan Opera Company, when he heard of the suffering caused by the earthquake in Calabria, notified the prominent Italians who are raising a fund for the sufferers that he would give his check for \$2,500, received for singing at Monday night's performance of "Cavalleria Rusticana," to his unfortunate countrymen.

Immigrants Enjoy Christmas

Immigrants who arrived at Ellis Island, New York, too late to find their friends before Christmas were entertained, besides hearing a speech by United States Commissioner Robert Watchorn, by a musical program given by a military band, the New York Männerchor, and two quartets, all under the auspices of the missionaries.

The Power of Nordica's Name

A few days ago Manager R. E. Johnston arranged an appearance for Mme. Nordica and her company at Roswell, New Mexico, and before the customary advertising matter could be shipped from his office (and they weren't slow about it, either) he received a telegram, "House sold to the doors. Printed matter unnecessary."

Mme. Chaminade Sails

Mme. Cecile Chaminade, the famous French composer, who recently closed her first American tour, sailed on *La Provence*, of the French line, on December 24. She expressed herself as delighted with her reception.

Max Schillings, the German composer, has become connected with the Stuttgart Court Theater, with the title of General Musical Director.

BOSTON HEARS FIFTH BEETHOVEN SYMPHONY

Fiedler Gives It in Commemoration
of Its First Performance
in 1808

Boston, Dec. 27.—The program of the Symphony Concert of December 26 was as follows:

Wagner, Prelude to "Parsifal"; Tchaikowsky, "Nutcracker" Suite, Op. 71 A (first time at these concerts); Beethoven, Symphony No. 5, in C minor.

The symphony was given in commemoration of its first performance, which took place in Vienna, December 22, 1808. Then a revolutionary and "dangerous" work, it is now preeminently the classic of all classics in musical art, the war-horse which sooner or later must carry every conductor into at least one of his decisive battles.

The popularity of the Fifth Symphony has never waned, and there are still no signs of its ceasing to hold firmly the attention of a modern metropolitan concert audience. Its mountainous and heroic outlines, its dramatic fervor, and its great brooding mysteries, will continue for a long time to overtop the lesser eminences of academicians, imitators, impressionists, and realists.

A work so inherently dynamic will reveal itself better without the supererogatory stress imposed upon it by Herr Fiedler last night. And as to the famous opening phrase, he evidently did not share Wagner's imaginary conception of Beethoven's stern injunction, "Hold thou my permata long!" Some one once complained to St. Augustine that a certain passage in the Scriptures admitted of more than one interpretation, to which he replied, "the more interpretations the better." Which applies perhaps with equal force to the Fifth Symphony.

There is a tendency to-day for musicians to allow the dazzling colors of modern music to blind them to the profound creative thought and power of Beethoven, to conceive that they understand Beethoven, merely because their ear so easily accepts him. It is to be remembered that an acceptance and comprehension of the intricacies and colors of modern harmony and polyphony in almost no degree presupposes an understanding of Beethoven. If we do not grasp this idea, we are barking up the wrong tree. In accepting with avidity the essential qualities of modern music, it would be a great pity if the age should lose sight of the great fundamental qualities which so much of modern music lacks. If someone gives us a reading of the Fifth Symphony sufficiently unconventional to raise timely questions, we are the gainers thereby.

The "Parsifal" Prelude gave forth its eternally poignant and noble thoughts, refuting—by its own convincing utterance—the charges of those who would allow Wagner no other than a theatrical aim and capacity in this drama.

The "Nutcracker" Ballet was a triumph of delicate interpretation, and Herr Fiedler called upon the members of the orchestra to rise and respond to the applause. The third movement, "Danse de la Fée Dragée," gave a good chance to hear the céleste, which was placed at the front of the orchestra, on the conductor's right. Tchaikowsky was one of the first to write for this instrument, which certainly, with its clear bell-like tones, lends a new color of great charm to the orchestra. The Nutcracker suite is in the composer's most fanciful vein, and thoroughly deserves to be included in the symphony programs.

On Tuesday evening, December 22, the Hess-Schroeder Quartet gave its second concert of the season, Mr. Ernest Schelling assisting. The members of the Quartet are Professor Willy Hess, first violin; J. Von Theodorowicz, second violin; Emile Ferir, viola, and Alwin Schroeder, cello. The program consisted of the Brahms Quartet in A minor, op. 51, No. 2; Max Schilling's Andante Tranquillo et espressivo, from the Quartet in E Minor; and the Trio Caprice (after "Gösta Berling," by Selma Sagerlöf), for violin, cello, and piano. The performance of the latter was the first in America. It has sprightliness and some charm, but is not a deeply felt or deeply thought work. It is sort of a mixture of Grieg, not at his best, and Lalo. Messrs. Hess and Schroeder developed a string tone of noble quality in its performance, and Mr. Schelling carried his part brilliantly, and with clarity in passages demanding great velocity. But these great talents were

expended upon a work which affects a modernity which it does not really possess. The Schillings Quartet was rather impressive, but the Brahms alone rose to a great height. ARTHUR FARWELL.

Miss Yaw and the Metropolitan

In the issue of MUSICAL AMERICA of December 26 there was an inquiry from a correspondent asking why Ellen Beach Yaw was not engaged at the Metropolitan Opera this season.

It appears that Miss Yaw was engaged by Mr. Conried.

On Monday after the Saturday night last season, when Miss Yaw sang *Lucia* at the Metropolitan with such signal success, Mr. Conried called her up on the telephone at her hotel, congratulated her and asked her to call upon him at his office at the opera house at eleven the next morning. She did so, and he at once informed her that he had called the attention of the directors to her success, and was authorized by them to offer her a three years' contract, which he did, but as he had already sent in his resignation the details of the contract necessarily were left for the consideration of the new management.

Miss Yaw, meantime, went to Vienna, where she was also offered a three years' contract to remain and sing at the Opera there, but she declined it, after communicating with the new managers of the Metropolitan, who were then also in Europe, as she felt morally bound to await the consideration of the details of the contract offered her by Mr. Conried.

Accordingly, she returned to America and filled a contract for a concert tour of the South. She then returned to New York, and communicated with the management of the Metropolitan with respect to her engagement there, and after filling another concert tour which opens at Portland, Me., the 4th of January and closes in Canada on the 15th of January, she will return once more to New York, when it is to be hoped an arrangement can be made by which her appearance at the Metropolitan this season may be assured.

The Cast for "La Wally"

The first performance of "La Wally" will be given at the Metropolitan Opera House on Wednesday evening of next week. This opera, which is the last work of Alfredo Catalani, was first given at La Scala in Milan in November, 1892.

The cast will include Miss Emmy Dessinn, in the titular rôle, Miss Ranzonberg as *Afra*, Miss L'Huillier as *Walter*, Mr. Martin as *Giuseppe Hagenbach*, Mr. Amato as *Gellner*, Mr. Campanari as *Il Pedone* and Mr. Ross as *Stromminger*. Mr. Toscanini will conduct.

According to recent statistics, there are 429 piano manufacturing firms in Germany.

CONCERT ANNOUNCEMENTS

PIANOFORTE RECITAL CARNEGIE HALL
Sunday Afternoon, January 10
At Three O'clock

OSSIP GABRILOWITSCH

Direction: LOUDON CHARLTON

Tickets, \$1.50, \$1.00, 75c. and 50c.

at Carnegie Hall Box Office and Agencies. Mail and Telephone (836 Columbus) Orders to LOUDON CHARLTON, Carnegie Hall, will receive prompt attention.

PROGRAMME

MOZART, Rondo A minor. BEETHOVEN, Sonata E minor, op. 90: I. Allegro appassionato, II. Allegretto grazioso. SCHUMANN, Phantasie, op. 17, C minor: I. Confantasia e passione, II. Moderato energico, III. Lento. CHOPIN, Mazurka B minor Nocturne G major, Scherzo B minor, Etude F major. HENSELT, "If I Were a Bird," etude (by request). GABRILOWITSCH, Melodie E minor op. 8 (new). LISZT, "Venezia e Napoli," tarantella.

Mason & Hamlin Piano Used.

PEOPLE'S
SYMPHONY CONCERTS
F. X. ARENS, Musical Director

Single Tickets, 75c, 50c, 35c, 25c and 15c.
Fridays: Dec. 18, Jan. 22, Feb. 19, 8.15 P. M.

SECOND ORCHESTRAL CONCERT, CARNEGIE, DECEMBER 18, 8.15 P. M. Soloist: PAOLO GALLICO
1. WEBER Overture, "Oberon"
2. DVORAK "New World," Symphony
3. SCHUMANN Piano Concerto, A minor, Op. 54
4. WAGNER Kaisermarsch B-flat major
Office of Society, 32 Union Square: A. Lenalle, Mgr.

HERMANN KLEIN'S
SUNDAY
POPULAR CONCERTS

SOLOISTS SUNDAY, JANUARY 3

Jeanne Jomelli Charles Norman Granville
Ernest Schelling Horace Britt

AT THE GERMAN THEATRE

Madison Avenue and 59th Street
Every Sunday Afternoon at 3

For Subscriptions Address J. M. PRIAULX,
c. o. Ditson & Co. East 34th Street

Orchestra, \$1.00, \$1.50; Balcony, 75c.; Gallery, 50c.

SEASON

BLOOMFIELD ZEISLER

1908-1909

Personal Address 5749 Woodlawn Avenue Chicago For all Particulars Terms Dates Etc., address HENRY WOLFSOHN 131 E. 17th St New York

REVIVAL OF VERDI'S "OTHELLO"

Brilliant Performance at the Manhattan Opera House on Christmas Night, with Melba, Zenatello and Sammarco in the Leading Roles

Verdi's "Othello" *redivivus* was presented to a house packed almost to suffocation at the Manhattan Opera House Christmas night. Hearing this noble work of the grand old man in which he showed himself abreast of his time, and into which he put individuality and the best efforts of



—Photo Copyright by Mishkin.

SAMMARCO AS "IAGO"

his wonderful and never waning genius carried the old opera-goer back to the days of Patti, her "farewells," and Tamag-

no. The work was heard in New York at the Metropolitan during the season of 1902-'03, when Eames and Camille Seygard were *Desdemona*, Alvarez, *Othello* and Scotti, *Iago*. Savage gave a more recent and unimportant production in Harlem.

The cast at the Manhattan on Christmas night was: *Desdemona*, Melba; *Emilia*, Doria; *Othello*, Zenatello; *Cassio*, Venturini; *Iago*, Sammarco; *Ludovico*, Seguro; *Roderigo*, Montanari. Conductor, Campanini.

The greatest triumph of the evening was Zenatello's. His virile, brilliant voice and his impassioned, fiery delivery are precisely the outfit for *Othello* in operatic guise. Zenatello's interpretation of the rôle is the most successful one he has given in New York. His acting is not great, but effective dramatically, and aroused the solid rows of the audience to as high a pitch of enthusiasm as is ever seen in any of our opera houses.

Melba sang *Desdemona* with the smoothness and purity which are her own. Her style is especially adapted to characters like the gentle *Desdemona*. Her best singing was in the last act where the "Willow" song and the "Ave Maria" occur. These simple, unaffected lyrics without emotional, or acting possibilities, gave the Australian prima donna opportunities to show her most appealing vocal qualities.

Sammarco was an excellent *Iago* vocally. He sang with force and vigor, but his histrionic talents are best displayed in comedy parts.

Doria again gave evidence of possessing a rich, deep and pleasing contralto voice. She sang with emotion, but her acting is inferior and of the old-fashioned prima donna variety.

Venturini's colorless singing was, perhaps, in harmony with the weak character of *Cassio*.

The rest of the cast were adequate for their parts, except Montanari, who made an indifferent *Roderigo*.

The work of the chorus was especially praiseworthy.

Campanini renewed his youth, for twenty-five years ago he conducted the opera in New York.

The stage settings and costumes were beautiful and artistic, and as usual, careful attention was paid to detail.

Oscar Hammerstein responded to a curtain call.

NEW YORK ORATORIO SOCIETY'S CONCERTS

"The Messiah" Sung on Saturday and Again Tuesday in Carnegie Hall

"The Messiah" has endured for generation to generation wherever the English race has gained a foot-hold, and so endeared has it become that it is regarded almost as a sacred service. Evidence of this is had in the "Messiah" audiences themselves. In the first place, at performances of the oratorio one sees faces rarely seen at other musical events. Notice the time-worn copies of the score which are carried in and out of Carnegie Hall and followed intently throughout the concert. The applause does not usually come from the boxes, but from the cheaper seats, and is always awarded conscientious effort. For these reasons censorious criticism is out of place. The audience as a whole does not go to hear this, or that singer, to criticise the orchestra, the chorus, or the conductor, but because it wants to hear "The Messiah" as a part of the Christmastide celebration.

The first of the two annual Christmas performances of "The Messiah" by the New York Oratorio Society took place on Saturday afternoon. The audience was a little smaller than the usual "Messiah" audiences, but the work was listened to with close attention, and applause was most enthusiastic. The performance in many respects was an improvement over that of last season. The soloists sang their parts at quicker tempi, and put more rhythmic life into their measures. The principals were Corinne Rider-Kelsey, soprano; Gertrude Lonsdale, contralto; George Hamlin, tenor, and Dalton Baker, bass. Mrs. Rider-Kelsey sang admirably, her beautiful voice being heard to best ad-

vantage in "There Were Shepherds." The other soloists were favorably received.

There were many vacant seats among the sopranos, which caused a lack of balance in the choral numbers, but the chorus generally sang well.

The above criticisms are practically true of Tuesday evening's performance. The return of the sopranos who had "gone astray" made for musical equilibrium. A high perfection of ensemble was reached, but there was room for improvement in attack. The society's conductor, Frank Damrosch, deserves great credit for his success in keeping the chorus up to the spirit and vigor of Handel's choruses.

Mrs. Rider-Kelsey repeated her splendid performance of Saturday. Her singing of "Rejoice Greatly" was particularly fine. Miss Lonsdale sang with intelligence, expression and regard for the nobility of her airs, but her voice has too much of the tremolo quality to be satisfactory in Handel. Her rendering of "He Shall Feed His Flock" was her best work, and it was given with much expression and sympathy.

Throughout the performances there were few lapses from correct pitch.

The orchestra, David Mannes, concertmaster, did creditable work. The trumpet obbligato in "The Trumpet Shall Sound" was finely played.

The audience was larger than on Saturday.



François Auguste Gevaert

François Auguste Gevaert, the noted musician and composer and director of the



Copyright 1908 by Mishkin.

ZENATELLO AS "OTHELLO"

Conservatoire at Brussels, died in that city Thursday of last week. He was born July 31, 1828. He was the son of a baker. His great musical talent becoming apparent, he was sent, in 1841, to the Conservatoire at Ghent, where he studied under Sommere and Mengal. He held a number of important positions, being inspector of music at the Académie de Musique, Paris, which he retained until 1870. Since that time he devoted much attention to the history of music and in 1875 brought out the first part of his "Histoire et Théorie de la Musique dans l'Antiquité." In 1871 he succeeded Fétis as director of the Conservatoire at Brussels and was elected a member of the Académie des Beaux Arts in 1873.

Charles Menge

MILWAUKEE, Wis., Dec. 28.—Charles Menge, one of the oldest and best known German music teachers of Southern Wisconsin, recently passed away at his home in Racine, Wis., at the age of seventy-three years. Mr. Menge was born in Germany and settled in Milwaukee in 1855, where he was active in musical circles. Since 1868 he has lived at Racine. He is survived by a widow and ten children.

M. N. S.

EARTHQUAKE AFFECTS TOURING MUSICIANS

Dr. Ludwig Wüllner and Mme. Blanche Marchesi Lose Heavily in Catastrophe in Italy

The recent seismic disturbances in Sicily will seriously affect at least two musicians now in the public eye. Baron Caccamisi, the husband of Blanche Marchesi, who is now touring America, has all of his ancestral estates in the earthquake district.

MUSICAL AMERICA announced in its last issue that Dr. Ludwig Wüllner, the German *Lieder* singer, would rest on his estate in Sicily at the close of his present American tour. Since this estate is on Monte Lisetto, overlooking Taormina, in the district affected by the recent catastrophe, it is probable that Dr. Wüllner will have to choose another place of rest. His investment in the vineyards surrounding his Sicilian home amounted to \$50,000, all of which will undoubtedly be a total loss.

Maurice Bagès, a singer well-known in France, died suddenly a few weeks ago while traveling in Italy.

AMERICAN VIOLINIST'S SUCCESS IN BRUSSELS



GEORGE ARNOLD

George Arnold, a young Southern violinist and composer, who has located in Brussels, is the author of a new arioso, published by the Maison Beethoven. The work is written for violin and piano, and is dedicated to Mrs. W. D. Wilkerson. It is replete with original ideas and shows the composer's technical resources to good advantage. Mr. Arnold is making exceptional progress in his musical work abroad, and has attracted the attention of several of Europe's leading musicians, who have given him much encouragement. Another new composition from his pen is a Sonata in five parts.

CLEVELAND ENJOYS
MARTIN AND BONCI

Pittsburg and Thomas Orchestras
Share in Enthusiastic Welcome
to Tenors

CLEVELAND, Dec. 28.—The two most important concerts of the month in Cleveland were those by the Pittsburg and Thomas Orchestras.

The third concert of the Thomas Orchestra, under the auspices of the Fort-

CLARA de RICAUD
THE ART OF SINGING

A GREAT ARTIST'S OPINION:
Madame Langendorff, the great contralto of the Metropolitan Opera, New York, and the Royal Operas of Berlin and Vienna, says:

MAY 1st, 1908.
I studied under the greatest masters wherever my professional life led me, but I found nowhere as clear and natural a course of tuition as Madame de Ricaud uses in her lessons. In the many hours spent at her studio I have profited greatly by her thoroughly scientific method, and I am convinced that with her method of voice treatment she has corrected all kinds of faults in an incredibly short time, and also that she develops small voices so that they bloom out to large, individual and attractive ones. To all my young studying colleagues I wish to say that Madame de Ricaud's beautiful art of teaching has proven most helpful and valuable. (Translation.)

Tel. 1152 River. Call or address Residence Studio
THE LINLAUGH
2847 Broadway, Bet. 100 and 101st Sts., NEW YORK

MAX --- Baritone
JULIA --- Contralto

HEINRICH STUDIO ADDRESS:
55 Auditorium Bldg.
CHICAGO

MR. J. E. FRANCKE

PRESENTS

Address 1402 Broadway

KATHRYN INNES-TAYLOR
IN HER REPERTOIRE OF
CHANSONS FRANCAISES ANCIENNES ET MODERNES. CHANSONS D'YVETTE GUILBERT.

JEAN SCHWILLER 'CELLIST

DIRECTION, J. E. FRANCKE.

1402 BROADWAY, NEW YORK



ADELA

SEASON OCTOBER 1908 TO MAY 1909
VERNE

Pianist

Management, H. B. SCHAAD, 362 Fifth Avenue, New York
WEBER PIANO USED



ORMOND
CONTRALTO

FIVE TIMES
SOLOIST WITH THE BOSTON SYMPHONY ORCHESTRA
Twice Last Season, Three Times This

Accompanist -
Management -
1402 Broadway, New York

MRS. CHARLES WHITE
H. GODFREY TURNER
Phone 4458 38th St.

This was the first appearance of Miss Musser, in Lorain, in oratorio and her work was most favorably commented upon.

The Cleveland Grand Orchestra, of fifty members, which includes such well-known musicians as Sol. Marcossion, violinist; Charles Heydler, cellist; Louis Rich, violinist, and many others well known here and elsewhere will open the popular Sunday concerts at Gray's Armory, commencing Sunday afternoon, January 10. A well-known soloist will assist at the concert.

A MacDowell ladies' quartet has been formed and is composed of Mildred Taylor, Pauline Herrick, Birdie Winter and Adeline Gray Marble.

Lucretia Bery Jones has been engaged as the accompanist for the Harmonic Club's concert this January. Miss Jones will play the first piano and another local artist the second piano.

M. H. Hanson, the New York manager, was here last Saturday en route West.

William A. Becker, the pianist, who hails from Cleveland, but who has not played here in years, has signed a contract to tour America next season. A. E. W.

POHLIG ORCHESTRA
IN XMAS CONCERT

Tschaikowsky Program Arouses
Great Enthusiasm in Staid
Philadelphia

PHILADELPHIA, Dec. 28.—Not since the season opened has the Philadelphia Orchestra covered itself with more glory than during the past week. In spite of the many other musical attractions the attendances at its performances continue to be most representative of the high-class musical taste of the city.

Last Monday evening Director Pohlig took his wonderful organization to Wilmington, Del., where a performance was given at the Grand Opera House, every seat being filled. Thaddeus Rich, the concertmeister of the orchestra, appeared as the violin soloist.

On Christmas Day the orchestra interpreted in a most artistic manner a program of exceptional interest at the Academy of Music, and repeated it on Saturday evening. It was a veritable Tschaikowsky feast. Director Pohlig received an ovation, always graciously directing the plaudits to his men in acknowledging the praise of the audience. The performance opened with a Tschaikowsky overture to Ostrovsky's drama, "The Storm," played here for the first time. The great Symphonie Pathétique followed, then a cello and orchestra number, with Alwin Schroeder as the soloist, and finally a colorful march by the great Russian composer.

All the churches had special Christmas musical programs, many of which were repeated last evening. Deserving of special mention was the attraction at the First Baptist Church, Frederick Maxson, organist and musical director. There were given special organ solos and the choir interpreted appropriate selections for the season. The members of the choir, all of them prominent in local musical circles, are: Sopranos, Isabel R. Buchanan, Irene Merritt; contraltos, May Walters, Annie L. MacLaughlin; tenors, Frank N. Oglesby, Harry C. Ross; basses, Edwin Evans, Thomas H. Lawn. S. E. E.

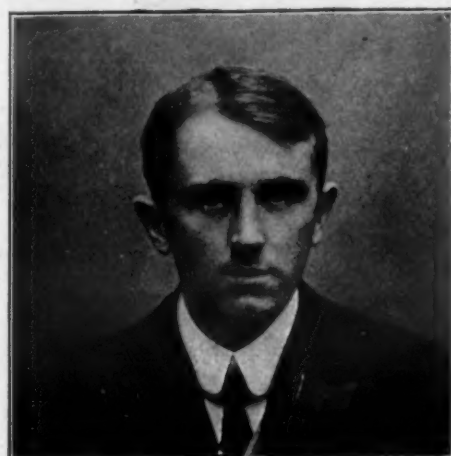
LATEST SONGS BY
HELENA BINGHAM

"Sunset and Evening Star," "Tommy,"
"Spare Me My Dreams," "Yes, Yo' Wait,"
Used by Charles W. Clark, Mme. Ragna Linne,
Mrs. O. I. Fox, and other singers and teachers of
prominence. For sale at all music stores.
Address 6119 Greenwood Ave., Chicago.

Hammerstein in Baltimore?

BALTIMORE, Dec. 28.—There is a rumor that Oscar Hammerstein, of the Manhattan Opera Company, will erect an opera house in Baltimore. It is said that Mr. Hammerstein has secured an option on property in the central section of the city. The plans will not be announced until the close of the present season. W. J. R.

Xavier Leroux's "Le Chemineau" has extended its conquests into Portugal. Lisbon has just heard and approved it.

First American Tour
of the Brilliant Young
English Violinist

Albany
Ritchie

SOLE DIRECTION

ERNEST COERLITZ

(Late General Manager Metropolitan Opera Co.)

437 Fifth Avenue, New York City

(Corner 39th Street)

Dates Booking from January 1.

MARY ANGELL



PIANISTE

SEASON 1908-1909
(Mason & Hamlin Piano Used)

For dates and terms address
F. WIGHT NEUMANN
AUDITORIUM BUILDING, CHICAGO



Dear MUSICAL AMERICA:

The opera houses continue to furnish much that is of interest to the musical world, and also some things which belong to the realm of sensation.

Perhaps the most important news is the expectation of the management of the Metropolitan that the coming production of "Verkaufte Braut" will prove a great success. Everything is being done to retrieve the temporary setback caused by the comparative failure of "Tiefland" and "Le Villi."

Meanwhile, Hammerstein has scored another tremendous success with his production of "Othello," with Melba, Zenatello and Sammarco in the principal rôles. It is, you know, six years ago since "Othello" was produced at the Metropolitan, with Alvarez in the principal rôle and Camille Seygard as Desdemona. Some fourteen years ago the opera was also produced at the Metropolitan, with Tamagno, Emma Eames and Maurel in the principal rôles, so it was very interesting to see, in one of the boxes at the Manhattan, Seygard and Maurel, whose performance made their parts memorable at the time.

Reports from Milan would tend to show that the trouble between Gatti-Casazza and Toscanini on the one hand, and some of the artists on the other, which recently culminated in a tempest at the Metropolitan, was expected over there. It is said that Toscanini, who is admittedly a conductor of the first rank, had troubles at the Scala with the artists, in consequence of which at one time he resigned at the close of the season, and did not resume his position for two years.

As I told you before, one of the causes of friction would be because both Mr. Gatti-Casazza and Mr. Toscanini are accustomed to a strict discipline, which has not prevailed for many seasons at the Metropolitan.

For some reason or other some of our dailies are developing a very decided antagonism to the present management at the Metropolitan.

When you read in a headline that a good deal of "new" scenery at the Metropolitan is stuff that had been discarded at the Scala in Milan it is apt to set you thinking things!

The announcement you made last week to the effect that Susan Strong, the American prima donna now in London, had started a laundry *de luxe* there before beginning an extended concert tour, is offset by the announcement that Lina Cavaleiri, who was at one time a member of the Metropolitan company, has started a perfume emporium on Fifth avenue, with strong financial backing.

La Cavaleri states that she has by no means abandoned her artistic career, and simply is going into business to help some of her relatives, and also to employ her spare cash. In one regard, we must respect La Cavaleri, for the reason that she insists always that she does not care for newspaper notoriety, and prefers to depend for her success upon her art. This talented, and certainly most beautiful woman, was the daughter of a newsdealer and washer-woman of Rome, so she is a true daughter of the people, and no shame at that. The son of a French shoemaker and a poor Irishwoman, you know, became world-famous as the sculptor, Saint-Gaudens! It is said that La Cavaleri sang in the streets of Naples, from which she gradually rose till she reached the *cafés chantants* of Paris, where she had an immense vogue for a time by her beauty and her voice. Then she went to Russia, and later came to this country, where she, as you know, was successful in French and Italian opera. It was in the streets of Naples, the story goes, that La Cavaleri was struck by a butcher with a knife. That is why she wears her hair down over the temple, to hide the scar.

It is certainly to her credit that, when she might have been satisfied with the position of a reigning favorite in Paris among the *Jeunesse dorée*, she aimed higher, and went through all the arduous schooling and work necessary to fit her for an operatic career. However, if La Cavaleri is anxious to avoid notoriety, she seems doomed to disappointment, for I see by a recent issue of *Le Monde Artiste* that the latest rumor from Rome is to the effect that Alfred Gwynne Vanderbilt, who was lately divorced, is to marry her. The French paper states that the "idyl" commenced at Aix-le-Bains.

Don't take much stock in any reports that you may hear to the effect that the leading stars of the Metropolitan are "sick," necessitating many changes of operas, because they are disgruntled at their treatment by the management.

The fact of the matter is, our climate has always proved a very trying one for singers. This, with steam-heated hotels and apartment houses, has in former seasons been a fruitful cause of misery to the manager and disappointment to the public.

Some of the artists have already recovered, and others are on the road to recovery.

Richard Wagner's youngest daughter, Eva Wagner, it is announced, was recently married to Houston Stewart Chamberlain, the English author of "The Foundation of the Nineteenth Century."

The marriage, I believe, took place Christmas, at Bayreuth, where Mr. Chamberlain, who now lives in Vienna, will henceforth make his home.

Miss Wagner is said to be "about" thirty-eight years of age.

I got a pretty good idea the other day of the attitude of "Society" to American singers, even of eminence. I got it from a member of the "400," a very amiable fellow, the only son of a widowed mother, who spoils him and gives him altogether too much money to spend.

He calls himself "Chawles." He put in a couple of years at Yale, when the University decided that for its welfare and his health it would be better that he disport himself elsewhere. Then his mother sent him for a year to Cambridge University, in England, since which time he has worn an eye-glass and turns up his pants, because it rains in London.

"Chawles" takes the highest pride in the fact that the leading beauties of the chorus of various Broadway theaters say that he is "perfectly charming," but will blush, with shame, if anybody ever refers to the

double life he leads. This double life is caused by his affection for a very charming young girl, the daughter of a millionaire, who has taken a great interest in various charitable organizations, attends the meetings and "Chawles" follows after her, like an obedient poodle, and gives away a great deal of money. He is by no means the only one in the fashionable set who does this, though he would be greatly horrified to have it known, and would consider it a reflection upon his intelligence.

Now, "Chawles," meeting me on Broadway the other afternoon, said:

"Me deah boy! things are going to uttah smash up at the Metwopolitan. Fawncy, 'Trovatore' with Martin and a lot of Amewican singers! It's positively awful!"

Then I got "Chawles" up into a corner and I read him a lecture, and told him that the particular performance of "Trovatore" to which he referred was one of the best ever given, that it included not only American singers, but singers who were first-class, and that any man who considered himself a lover of music who would find fault with a performance which included Riccardo Martin, Emma Eames and Louise Homer simply was unfair. I said to him:

"If there is a French singer appears of any eminence, the French people come to hear and applaud. The Italians back up their artists, the Germans back up their artists. Are we Americans to be alone in our indifference, or even disdain, for our own people? How shall we ever have music of our own, by our own people, if we do not stand up for artists like Eames, Martin, Homer, who are in the first rank in their profession, and accepted even in Europe as such?"

To which "Chawles" replied:

"Well, I s'pose you are right, deah boy, but you know in our set it is considered 'pwovincial' to applaud Amewicans."

"Is it?" I retorted. "And yet, when you Americans are in Europe, and 'The Star-Spangled Banner' is played, the best of you get up in French *cafés* and German resorts and wave your caps, shout and act like a lot of lunatics. There you demonstrate your patriotism. Why don't you do it at home?"

"You always were so eccentwic," said "Chawles," as he tore himself away.

Can a man make a donkey of himself in a few sentences?

He can!

Allow me to introduce Professor Herrmann Thudium, of Stuttgart, Germany, who is once more in this country, and has recently unburdened himself to a Washington, D. C., reporter, on the question of Music Study Abroad and the lack of sympathy for music in this country.

The Herr Professor insists that music study abroad is more thorough, cheaper and gives a prestige that spells financial and artistic success at home.

Music study abroad may be cheaper, but except in some well-known and distinguished instances it certainly is not as good or as thorough as it is to-day in this country. Take out a few great conservatories in the leading cities in Europe, and the majority of the balance are away below the standard which now obtains in our American conservatories, schools and studios.

That an European career will help in this country is unquestioned. We have not yet emancipated ourselves from the prejudices of our forefathers.

With regard to the Herr Professor's statement that there is little sympathy in this country for music, in the large sense, the support given to opera, to our great orchestral organizations and other musical societies, not merely in New York, but all over the country, gives the lie, in a very emphatic way. When we consider how young this country is, and that musical life with us is only of recent date, we can show better results than they can abroad, con-

sidering the time they have been at it there. There is one thing that is not yet thoroughly understood in this country, and that is that, while some good music is taught and produced abroad, there is an awful lot of very bad music which is produced abroad, and there are some pretty poor teachers there, too!

"Can you imagine," asks the Herr Professor, "a group of Aldermen laying aside discussion of a street lighting appropriation, or a trolley franchise, long enough to debate a question of municipal music? Can you conceive a committee in any American city, county or state, issuing bonds to finance the education of a promising violinist or pianist? Nothing is commoner in Europe."

I do not know where the good Herr Professor gets his information. No such procedure as he speaks of is common in England. There may be places in Germany where they do it, but I have not heard of many of them. However, if it does happen in Germany, where it takes an entire community to finance a violinist or pianist, that is done in this country by a single individual, who is not only wealthy, but public-spirited enough to pay the money, as was done in the case of Josef Hofmann, whose career was made possible by a New Yorker, who put up no less than \$50,000 for the purpose.

Some of the New York daily papers have been recently giving a good deal of attention to Mr. Louis Lombard, whom they described as a musical millionaire, or as a millionaire who is a musician.

Louis Lombard will be remembered by old-timers as a French musician who came to this country and after a time settled in Utica, where he had a more or less prosperous conservatory. Then, after a time, he went to Europe, where he was reported to have bought a magnificent place in Switzerland, and to be running a number of musical enterprises, including some opera houses, and to have a very fine orchestra of his own—all of which it was said he was enabled to do because he had married a rich widow, the daughter of Congressman "Tom" Allen of St. Louis, once head of the Union Pacific. Mr. Lombard is in this country now, with two of his five daughters, whom he proposes to place in schools here.

Our big daily papers have curious ideas of what is "news." Important musical entertainments barely receive a line of notice from them, but when Nordica's Christmas turkey was burnt up in her traveling car every one of them had a notice about it, and drew especial attention to the fact that although Mme. Nordica's turkey was lost, she saved her jewelry! Hapov Nordica!

Yours, with all the good wishes of the season,
MEPHISTO.

Sybil Sanderson's Alleged Jealousy of Mary Garden

PEABODY CONSERVATORY OF MUSIC,
BALTIMORE, Dec. 18, 1908.

Dear MEPHISTO:

I am much interested in hearing from so undeniable an authority upon "other world" matters as MEPHISTO himself, that the spirits of the dead not only return, but they are interested in the things of this life and are able to exercise a considerable influence over them.

I am rather sorry to learn, however, that five years of the grave have not cured poor Sybil Sanderson of her jealousy of Mary Garden. In fact, I had hoped that Miss Sanderson died in time to be spared the anguish of seeing Miss Garden's star arise, but apparently even this did not save her, so we are left to the disquieting suspicion that perhaps, after all, the heavenly music may not be so much better than ours as to remove all thoughts of comparison!

Very truly your friend and admirer,
HAROLD RANDOLPH.

J. E. FRANCKE PRESENTS FOR THE SEASON 1908-09 IN AMERICA:

TINA LERNER

CAPTIVATING RUSSIAN
...PIANISTE...

THE MASON & HAMLIN PIANO

Exclusive Management, Karl Junkermann—For American Dates, 1402 Broadway—Phone, 2080-38.

MAHLER RETURNS TO CONDUCTOR'S DESK

"Tristan und Isolde" His First Work at the Metropolitan This Season

WEEK AT THE METROPOLITAN

Wednesday, Dec. 23—"Tristan und Isolde": Mmes. Eames, Homer; MM. Caruso, Amato, Feinhals, Blass.
Thursday, Dec. 24—"Faust": Mmes. Farrar, Fornia, Mattfeld; MM. Martin, Didur, Noté.
Friday, Dec. 25—"L'Elisir d'Amore": Mme. Sembrich; MM. Bonci, Paterna, Campanari.
Saturday, Dec. 26—"Le Villi": Mmes. Destinn, Gay; MM. Martin, Amato.
Sunday, Dec. 27—"Le Villi": Mmes. Alda; MM. Bonci, Amato.
Monday, Dec. 28—"Pagliacci": Mmes. Farrar, MM. Caruso, Amato, Bada, Campanari.
Tuesday, Dec. 29—"Tiefand": Mmes. Destinn, Fornia, Mattfeld, Rauzenberg, L'Huillier; MM. Schmedes, Feinhals, Hinckley, Mühlmann, Reiss.
Wednesday, Dec. 30—"La Bohème": Mmes. Sembrich, Sparkes; MM. Bonci, Amato, Didur, Rossi.

On Wednesday evening, December 23, Gustav Mahler conducted his first opera this season at the Metropolitan Opera House. Although "Tristan und Isolde" was the opera, only a small audience greeted the great conductor, no doubt because of the counter attractions of Christmas week.

Mahler demonstrated anew that the orchestral coloring of this beautiful music-drama of love 'til death, though rich, should never become overpowering, and that Wagner wished the text to be heard while the orchestra served as a support, a background, a running commentary. The little conductor's reading was, as last year, wonderfully subtle, finished and clear, and in it there was perfect phrasing, artistic shading, and careful regard for details.

Fremstad as *Isolde* achieved another triumph. Her interpretation fulfilled the great promise of her last year's performance of the same part. Her conception of the rôle has grown, and she has developed greater vocal resources. Her *Isolde*, although different from other *Isolde*s, was convincing. She was the gentle, suffering princess, full of love and tenderness, in whom pride and reticence prevented her giving way to rage.

Her voice was rich and expressive, and she sang with sustained tone and great carrying power.

Schmedes as *Tristan* was a hero in the flesh. The unfortunate singer is still on the sick-list, and sang with great difficulty. Feinhals, in excellent voice, made an interesting and characteristic *Kurwenal*. Homer sang admirably, and gave an intelligent representation of *Brangäne*.

Blass, *King Marke*; Mühlmann, *Melot*, and Reiss, *Sailor* and *Shepherd*, were all familiar in their parts, which they presented well.

The audience was unusually lavish with applause, and recalled Mahler twice at the close of Act II.

Six opera stars ill! was an element in the troubles of the Metropolitan Opera House last week. Two of the "indisposeds" were to have appeared Christmas eve in "Aida," but their illnesses gave "Faust" another chance to prove its usefulness in times of *Sturm und Drang*. Riccardo Martin, the tenor-of-all-work, who dares, although he had sung five times in the past six days, was called upon to make his first appearance as *Faust* this season. He gave an acceptable presentation, and sang excellently.

Farrar as *Marguerite* did not give the part the full benefit of her powers, but she pleased her audience.

Didur was again *Mephistopheles*, and earned applause for his sneering singing of the serenade. Fornia, *Siebel*; Mattfeld, *Martha*; Noté, *Valentin*, and Anaman, *Wagner*, were competent for their parts. Spetrino conducted.

From Donizetti's "L'Elisir d'Amore" to Mascagni's "Cavalleria" is a far call, but it was the bill for Christmas night. The cast of "L'Elisir" was as follows: *Adina*, Sembrich; *Giannetta*, Mattfeld; *Nemorini*, Bonci; *Belcore*, Campanari; *Dulcamara*, Paterna. Conductor, Spetrino.

Adina is a part well suited to Sembrich's talents, and she sang with sparkling gaiety and brilliancy. Her acting was excellent. In *Nemorini*, Bonci has a part to his own taste. Friday night he displayed his voice to great advantage, and sang with perfect taste and delicate phrasing. He was obliged to repeat "Una Furtiva Lagrima." Campanari, as *Belcore*, sang as well as the poor condition of his voice would permit. Paterna, whose voice was worn, had a clear

conception of *Dulcamara*. Mattfeld made a good *Gianetta*.

The following cast of "Cavalleria Rusticana": *Santuzza*, Destinn; *Lola*, Gay; *Lucia*, Mattfeld; *Turiddu*, Martin; *Alfio*, Amato; conductor, Toscanini, was the same as at its previous performance, except that the never-failing Martin took Caruso's place as *Turiddu*, and acquitted himself satisfactorily.

"Pagliacci" was sung for the first time this season on Saturday afternoon, and those who sat through "Le Villi," which preceded it, were fully repaid for their courage.

The performance moved with life and vigor from the "Prologue" to "The comedy is ended," which *Canio*, dazed, utters as the curtain falls. Caruso was in excellent condition and sang with all the emotion which he always throws into this part.

Farrar's *Nedda* was remarkable. No account of her performance would be complete without mention of her splendid acting. She was the graceful coquette, the high-tempered Italian girl, and the peasant-actress who at last realizes with terror her fate when the curtain of the crude little theater shall fall. Amato made a good *Tonio*, and was warmly applauded after the "Prologue." Campanari was not entirely satisfactory as *Silvio*.

The cast of "Le Villi" was the same as at the earlier performance.

Unpopular "Tiefand" at popular prices was given in the evening. The house was fair-sized. Hertz conducted and the performance was spirited. The cast was the usual one, and the singers repeated their excellent work.

BROOKLYN SOCIETY SINGS "MESSIAH"

Walter Henry Hall Directs a Christmas Night Performance of Handel's Oratorio

Handel's "Messiah" was impressively rendered on Christmas night by the Brooklyn Oratorio Society, Walter Henry Hall, director, under the auspices of the Brooklyn Institute, in the Opera House of the Academy.

Though this is the sixteenth year of the society, it was the first time it had sung the "Messiah" on Christmas night; the success of the performance, as evidenced by the large attendance, makes it probable that the society will give this oratorio annually on December 25.

The soloists were Laura Louise Combs, soprano, who, on short notice, took the place of Marie Stoddard, who was ill; Margaret Keyes, contralto; Dan Beddoe, tenor, and Dalton Baker, bass. Miss Combs sang with ease and artistic finish and gave no evidence of having been engaged at the last minute. Margaret Keyes displayed her rich quality of voice to advantage and sang with much expression. Dan Beddoe was in excellent voice and sang with satisfying tonal and emotional qualities. Dalton Baker did good work, especially in rapid passages requiring flexibility of voice.

The chorus of 250 and the orchestra of fifty gave a satisfactory performance under the authoritative direction of Mr. Hall. J. Bertram Fox assisted at the piano.

Townsend H. Fellows to Give Recital

Townsend H. Fellows, the baritone, will give a song recital at the Hotel Lucerne, No. 201 West Seventy-ninth street, New York, on Tuesday afternoon, January 5. He will be assisted by Bertina Boffa, violinist; Pietro Yon, the eminent composer and former assistant organist of the Cathedral of St. Peter, Rome, Italy, and present organist of St. Francis Xavier, New York City, and Clarissa Prescott at the piano. Mr. Fellows will sing "Der Wanderer," "Der Neugierige," "Der Doppelgänger," "Morgengruss," Schubert; Songs, "Der Arme Peter," "Die beiden Grenadiere," "Trieste e quel suono" (composed for Mr. Fellows by Pietro Yon, especially for this recital, and accompanied by the composer); "A Pretty Girl Milking Her Cow," Old Irish; "O Dry Those Tears," Del Riego; "Is Yo?" Carrie Jacobs Bond; "Low Back'd Car," Lover.

Camille Saint-Saëns recently attended the production of his opera "Les Barbares" in Barcelona. The work evidently pleased its Spanish hearers.

The tomb of Pergolesi, in the Church of Pozzuoli, is to be declared a national monument. It is now being repaired and encased in marble.

MELBA IS POPULAR AT THE MANHATTAN

Her Fourth Appearance This Year Brings Her Engagement Near an End

WEEK AT THE MANHATTAN

Wednesday, Dec. 23—"La Bohème": Mmes. Melba, Trentini; MM. Zenatello, Sammarco, de Seguro, Fossetta, Gianoli-Galletti, Venturini, Reschiglian, Zuro.
Friday, Dec. 25—"Othello": Mmes. Melba, Doria; MM. Zenatello, Sammarco, Venturini, Montanari, de Seguro, Crabbé, Zuro.
Saturday, Dec. 26—"Lucia di Lammermoor": Mmes. Tetrzzini, Severina; MM. Constantino, Sammarco, Arimondi, Venturini, Daddi.
Evening—"Samson et Dalila": Mmes. Gerville-Réache, Valéry; MM. Dalmorès, Dufranne, Crabbé, Vieuille, Venturini, Montanari, Reschiglian.
Monday, Dec. 28—"Thais": Mmes. Garden, Trentini, Ponzana, Avezza; MM. Renaud, Vallés, Reschiglian.
Wednesday, Dec. 30—"Rigoletto": Mmes. Tetrzzini, Ponzana, Severina, Avezza, Egner; MM. Constantino, Sammarco, Arimondi, Fossetta, Reschiglian, Cacici, Venturini.

"Othello," with Melba and an excellent support, was Oscar Hammerstein's strong card for Christmas night. An extended account will be found elsewhere. After this performance Melba checked off four of her ten engagements with the Manhattan Opera House. Her third appearance this season was on the evening of Wednesday, December 23, as *Mimi* in "La Bohème." The house was large, and enthusiasm reigned. The members of the cast repeated their previous successes.

Melba's voice was heard in all the beauty of its silvery purity. Little Trentini's *Musetta* was still a little overdone, although full of life and dash.

The "Bohemians," Zenatello, Sammarco, di Seguro and Glibert, delighted and amused the audience. Gianoli-Galletti as the landlord and later as the roué repeated his clever work of the week before. The festival scene was especially spirited. Campanini conducted.

On Saturday afternoon "Lucia di Lammermoor" drew a packed house. Tetrzzini was in splendid voice, and sang twice the cadenza in the "Mad scene." Constantino achieved another great triumph. His voice was fresh, and he sang as usual in his old-time Italian manner, with clearness, gracefulness and feeling. His delivery of recitatives deserves special praise.

Sammarco was *Ashton* for the first time this season. In every respect he is well-fitted to the part.

Arimondi and Venturini were satisfactory as *Raimondo* and *Arthur*, albeit the former's phrasing could have been better.

The ever-beloved sextet deserved the thunderous applause which it received.

Campanini conducted, and was rewarded with a curtain call.

In the evening "Samson et Dalila" was repeated. The audience, though smaller than in the afternoon, enjoyed the performance, which was excellently given by the usual cast. The spirited and ever fresh Manhattan chorus came in for a round of applause.

On Monday "Thais," with the regular cast, and on Wednesday "Rigoletto," with Tetrzzini and Constantino, were given. The original announcement reversed the order of these last two operas.

Oscar Hammerstein is to be congratulated on the health of his troupe this season. The heights of Thirty-fourth street must be more sanitary than the plain of Thirty-ninth street and Broadway.

"The Messiah" in Baltimore

BALTIMORE, Dec. 28.—The choir of Fayette Street Methodist Episcopal Church, augmented to thirty-five voices, under the direction of A. Lee Jones, rendered Handel's "Messiah" in part Sunday evening. The soloists were Carolyn Hamilton, soprano; Mrs. J. N. Pickering, contralto; A. Lee Jones, tenor, and J. Harry Dittman, baritone. W. Chester Sederberg was the organist. W. J. R.

Langendorff in New York for Holidays

Mme. Langendorff is spending the holidays in New York, after a tour that has given her hosts of friends throughout the South and West. Mme. Langendorff will remain East until after January 21, when she will be vocal soloist for the Volpe Symphony Mendelssohn Anniversary Con-

cert, after which she returns to the Pacific Coast to fill engagements that have been arranged for her there. Mme. Langendorff's concert season is under the management of R. E. Johnston.

SAMAROFF PRAISED BY THE EUROPEAN CRITICS

Brilliant Playing of American Pianist Makes Deep Impression on Her Audiences Abroad

MUNICH, Dec. 20.—Among the pianists heard in Munich during the first part of the music season the principal honors must go to Olga Samaroff, the young American, who, on account of her name, was naturally mistaken for a Russian by the press and public. As soloist of the second concert of the Munich Konzertverein, directed by Ferdinand Löwe, of Vienna, she made the occasion one of the outstanding musical events of the season.

The vehicle Mme. Samaroff chose for her Munich debut was the Tchaikowsky Concerto in B flat minor. The audience immediately recognized in her an artist of natural gifts and technical attainments that place her in the first rank of the world's pianists. She was received with the utmost enthusiasm, and brought back again and again to bow after the last movement.

In praising her the local critics vied with their Vienna confrères, who said, "In Olga Samaroff a new Essipoff has arisen." The Munich *Post* exclaimed, "What tonal colors! What sweeping rhythm! What imposing power in the octaves! Bravissima, Olga Samaroff!" While the critic of the Munich *Zeitung* remarked, "I have hardly ever heard the work given with such fresh and directly forceful effect. Her brilliant playing revealed a style essentially adapted to the composer's individuality."

PIERNE'S CANTATA A SUCCESS IN DRESDEN

The "Children's Crusade" Pleases Inhabitants of the Saxon Capital

DRESDEN, SAXONY, Dec. 21.—Gabriel Pierné's cantata, "The Children's Crusade," achieved a great success under the direction of Albert Fuchs. The plot, which is well known, is excellently expressed by the music. The motives are powerful in design, the climaxes glorious; the work is comprehensive in its dramatic scope.

The Mozart Verein's two concerts had as soloists Clothilde Kleeberg, Ellen Beck, Frau Seebass, Emil Kronke, and Bachmann, the pianist. Herr von Haken conducted. The program presented compositions by Bach, Handel and Mozart.

The People's Singing Academy, an excellent institution for the working classes, boasted of the assistance, recently, of Ignaz Friedmann, the model Chopin player.

Sigrid Arnoldson gave several highly successful guesting appearances at the Royal Opera.

Irene von Chavanne, Frau von Frenckall-Nast assisted at the gala performance in honor of the Emperor of Austria's sixtieth jubilee. Felix Schweighofer took the principal part. The audience was a distinguished one to a degree. A. I.

THURBER SCHOLARSHIPS OPEN

Three to Be Competed for at the National Conservatory of Music

The National Conservatory of Music of America, founded by Jeannette M. Thurber, and chartered in 1891 by a special act of the Congress of the United States, offers three of the Jeannette M. Thurber scholarships in singing, piano and violin, to be awarded by competition. The competition will occur at the twenty-fourth semi-annual entrance examination, at the Conservatory, on Monday, January 4, from ten to twelve, and orchestra from two to three p. m.

The scholarships will be given to students who have no means, but whose talent promises distinction as artists. One of the most eminent singers now before the public, Lillian Blauvelt, was a holder of one of these scholarships. Full particulars may be obtained from the Secretary, No. 128 West Seventy-ninth street, New York City.

Cecil James's Bookings

Cecil James, the popular tenor, is booked to sing "Messiah" in Bayonne, N. J., January 21, and Elgar's "King Olaf" at Montclair, N. J., on January 19, under Mr. Andrews.

A Berlin paper announces that the composer August Bungert has completed a massive work for orchestra named "Zepelin's First Trip," supposed to depict various events in the first ascent made by the titled German in his airship.

AMERICAN VIOLINIST SCORES IN LONDON

Margel Gluck, Who Played on the Recent Tetrzzini Tour, Wins Success in England

LONDON, Dec. 19.—A successful London debutante is Margel Gluck, the American violinist who recently returned from a tour with Tetrzzini, as reported in MUSICAL AMERICA. On Wednesday afternoon

at Æolian Hall she gave a private recital when the large hall was completely filled with a brilliant assemblage of guests. Miss Gluck played "Allemande," by Frank Ries, and the Wieniawski Concerto in D Minor, an adagio by Ries, Minuet by Mozart, and



SEVCIK (IN THE CENTER) AND THREE PUPILS

Margel Gluck, the American Violinist, Is Shown on the Left of the Group



MME. TETRAZZINI AND HER HUSBAND

This Photograph Was Taken by Margel Gluck, Who Accompanied the Singer on Her Tour

then a Wilhelmj arrangement of a Chopin nocturne and Schubert's "Bee," after which another encore was given. Hamilton Harty was the accompanist and the program was filled out by Gordon Cleather, tenor, who sang delightfully.

Miss Gluck received very good notices from all the critics and showed herself at her best in the broader field of lyric pieces, when she played with great warmth and charm. She has many plans at present in half-formed state, but expects

to tour America next year. She is playing at six recitals, which are being given at intervals of a fortnight, by Ethel Leginska, the English pianist.

The accompanying snapshot shows Sevcik, the great violin teacher, at a birthday party given him by several favorite pupils, Margel Gluck showing on the left. The other picture is a snapshot of Mme. Tetrzzini and her husband, Signor Bazzelli, taken by Miss Gluck while on tour with them recently.

DIPLOMATS PLAY AND SING FOR CHARITY

The President's Son-in-Law Performs on the Violin to Aid Industrial School

WASHINGTON, D. C., Dec. 28.—A concert was given recently at the British Embassy; the affair was arranged by Mme. Jusserand, wife of the French Ambassador, who was assisted in receiving by Mrs. Bryce, wife of the British Ambassador. The young men of the Ambassadors' staff acted as ushers.

The resident and official society of Washington was drawn upon for the talent and the program was given by the Norwegian Minister, Mme. Gude, Mrs. Lawrence Townsend, of New York; Mme. de Blanpré, wife of the Naval Attaché of the French Embassy; Representative Nicholas Longworth, Mrs. Randolph, Mrs. Elliot Woods, Miss Remey, Miss Connor, Miss Carlisle, and Miss Bogle.

Since the affair was given for charity and the tickets were \$5 each, St. Rose's church netted a handsome income.

The Favorite Concert Company presented an interesting vocal and instrumental

program at Griffith Hall, Philadelphia, on December 14. In addition to several numbers by the quartet, composed of Julia Z. Robinson, soprano; Katharine Rosenkranz, contralto; Anthony J. McNichol, tenor, and Henry Hotz, bass, there were solos by each of these popular singers. The attendance was large.

Clara Clemens in Accident

REDDING, CONN., Dec. 28.—While out sleighing here Monday the horse became frightened and the sleigh in which Clara Clemens, daughter of Mark Twain, and Ossip Gabrilowitsch, the Russian pianist, were riding, was overturned. Miss Clemens was thrown under the sleigh, escaping with a severe shaking up and the resultant nervous shock. Mr. Gabrilowitsch jumped as the sleigh overturned, grabbed the horse's head, preventing a runaway, and sustained a sprained ankle.

W. E. C.

Sir Edward Elgar's Symphony, which was introduced early in the month at Manchester and repeated, under Dr. Hans Richter's baton, in London a few days later, will have its second London performance at Queen's Hall under the composer's direction this month.

NEW JERSEY TEACHERS DISCUSS MUSIC SUBJECTS

Soloists at Steel Pier Concerts—Woman Lectures on "Vibrations in Tone"

ATLANTIC CITY, N. J., Dec. 28.—At the New Jersey State Teachers' Association convention, held in the High School Auditorium of this city for three days, Powell Fithian, organist of the First M. E. Church, baritone soloist and superintendent of music in the public schools of Camden was associated with Helen G. Ulmer, superintendent of music in the local schools, in bringing before the convention the needs of the State in the musical line. Isabel Buchanan, soprano, and Frank Oglesby, tenor, of Philadelphia, sang during the convention.

The assisting soloists with the Steel Pier Symphony Orchestra last week were Daniel C. Donovan, tenor, and Kathryn Rosenkranz, contralto.

The second of a series of evenings with great hymn writers and great hymn composers was given at the Olivet Presbyterian Church on December 20. Anna Beekman-Cooper is organist and Tuttle C. Walker, choirmaster.

Josephine Balliet, who is a member of the Crescendo Club of this city, has delivered one lecture before the club, on "The Philosophy of Musical Vibrations: Their Tone and Clor," and will deliver a second on January 5.

L. J. K. F.

Brings Encouragement to Readers in Europe

FLORENCE, ITALY, Dec. 15, 1908.

To the Editor of MUSICAL AMERICA: It is with pleasure I renew my subscription to the paper, for the value of it is appreciated by all who are living in lands far off from the homes of civilization and refinement—the home of all Americans. Its news brings encouragement to its readers who are studying in Europe; therefore it does great good. Sincerely and respectfully,

CONSTANCE M. MARCIA.

Singing Society Incorporated

STAMFORD, CONN., Dec. 28.—The Turner-Liedertafel Singing Society, Incorporated, of Stamford, filed a certificate of incorporation without capital stock. The purpose of the society is to promote singing and to cultivate the German language. Maximilian J. Fuchs and thirty-five other residents of Stamford are the incorporators.

W. E. C.

SPALDING

ALFRED OSWALD, Pianist and Accompanist

R. E. JOHNSTON, Manager, St. James Building, Broadway and 26th Street, New York City.

European Managers, N. VERT 6 Cork Street London, N. W.
J. DE LA TOUR, 4 Rue Tronchet, Paris, France.

V I O L I N I S T



CONTRALTO A SODER-HUECK
Concert : : Oratorio
Song Recitals : :
Manage't M. H. HANSON
Carnegie Hall, N. Y.
Pupils Received.
Garcia Method.
Studio, 108 E. 25th St.

RUDOLPH ENGBERG BARITONE
422 Fine Arts Building
CHICAGO

BOHUMIL MICHALEK VIOLIN INSTRUCTION SEVCIK METHOD
429 FINE ARTS BLDG., CHICAGO
Send for Booklet

MR. AND MRS. EDMUND SEVERN Violinist, Teacher, Lecturer,
Voice, Piano
Studios: 131 West 56th Street
Phone, 2503 Col. New York

Caroline Mihr-Hardy Dramatic Soprano
Management: HENRY WOLFSOHN, 131 E. 17th St.
Personal Address, 204 W. 94th St.
Phone, 2488 River

M. MONZEL MUSICAL COLLEGE
A. 503 KIMBALL HALL and 2921 WALLACE STREET, CHICAGO, ILL.

CORINNE RIDER-KELSEY MANAGEMENT—WOLFSOHN
131 E. 17th Street
New York City

GEORGE SHORTLAND KEMPTON PIANIST
Steinway Piano Used. 10 SOUTH 18th STREET, PHILADELPHIA, Pa.

OLGA SAMAROFF PIANIST

IN EUROPE, SEASON 1908-1909 RETURNS TO AMERICA, SEASON 1909-1910
For terms and dates apply to C. A. ELLIS, 50 State Street, BOSTON, MASS.
STEINWAY PIANO USED

The Activities of Chicago Musicians

CHICAGO, Dec. 28.—Mary Wood Chase has been unusually busy with concert engagements this season and will give a recital in Steinert Hall, Boston, on January 11.

Lenore Antoinette Allen, who made such a pronounced hit as *Juliet* in the notable revival of Gounod's beautiful opera "Romeo and Juliet," given at the Auditorium under the auspices of the Chicago Musical College, is booked for a recital at Springfield, Ill., early the coming month.

Dr. Ludwig Wüllner gave his second recital last Sunday afternoon in Music Hall, emphasizing the pleasing impression of his first appearance as one of the most artistic expositors of German *lieder* who has ever visited in Chicago.

An interesting amateur performance of "Mamselle Nitouche," an opera by Herve, Meilhac and Millend, popularized years ago by the late Marie Aimee, was given last week at the Auditorium for the benefit of the Altemheim, realizing about \$3,500 for that charity. Olga Menn played the part of *Denise* with telling effect. The performers numbered over one hundred and embraced some of the most attractive young German singers in the city. The affair had the patronage of the most exclusive German circles.

Morgan Jones, the young baritone of the Chicago Musical College, has been the principal soloist with the Western University of Pennsylvania Glee Club during the past month through Ohio and Pennsylvania.

Bertha Smith Titus, a versatile musical entertainer and a splendid accompanist, associated with the faculty of the Chicago Musical College, has been giving a series of musical monologues during the holiday season through Western New York. Mrs. Titus was one of the first musicians to recognize the beauties of Hawaiian music and introduced the same in the United States.

John J. Hattstedt, the head of the American Conservatory, one of the most successful musical educational institutions in the West, went East with Frederick W. Root last Saturday evening to attend the National Music Teachers' Association convention in Washington, D. C.

Alice Genevieve Smith, the harpist, is in tremendous demand this season, having played many important recitals during the

past month. Last Sunday evening she appeared as soloist at Orchestra Hall with the Catholic Truth Society and this evening appears in similar capacity in a musicale at the Woman's Athletic Club.

The Washington Park Congregational Church will give "The Messiah" on January 4. The soloists will be Mabel Sharp Herdieu, Jennie Johnson, Volney L. Mills and Frank B. Webster.

Joseph Vilim will give a faculty concert to celebrate the twenty-fifth anniversary of his artistic career on January 18. Mr. Vilim was born in Chicago in 1861; he graduated from the Prague Conservatory in 1882, and was connected for several years with the Chicago Musical College as a teacher of violin, and had charge for ten years of the violin department of the American Conservatory.

Frederick Morley, who is connected with the Cosmopolitan School of Music, will give a recital in Music Hall Monday evening, January 11.

On December 18 the Ravenswood Musical Club sang "The Messiah" under the direction of Curtis A. Barry. The soloists were Mabel Sharp Herdieu, soprano; Rose Tutiger Gannon, contralto; John B. Miller, tenor, and John T. Reed, bass.

GERMAINE ARNAUD'S TOUR

Remarkable French Pianist Will Remain Here Four Months

PARIS, Dec. 20.—One of the most remarkable young pianists in France, Germaine Arnaud, is sailing for America on January 9. Reports have found their way into the New York papers, from time to time of the prodigious ability of young Miss Arnaud, since two years ago, when at the age of fourteen she carried away the first prize in solfege, harmony and piano, under Duvernoy, at the Paris Conservatoire.

She will remain in the States about four months, giving something like fifty concerts under the management of Bernhard Ulrich. She is engaged for two concerts in January with the Boston Symphony Orchestra under the baton of Max Fiedler, and after that she will play in all the most important cities with orchestra and in recital.

Miss Arnaud comes from Bordeaux, where she took her first conservatory prize, in the ninth year of her life. She made her London debut two years ago, since when she has played twice at Frankfurt with orchestra under Mengelberg, at Wiesbaden, Marseilles, Bordeaux, Nice, Florence, Berlin, Ostende, Hamburg and Darmstadt. She was a soloist at one of the Colonne orchestra concerts last February in Paris, and her playing gained unqualified praise from critics and public.

Before sailing for America Miss Arnaud will fill engagements in Nice, Rouen, with orchestra; in Amsterdam, with Mengelberg, and at Antwerp.

An anecdote concerning her second engagement with Mengelberg's orchestra argues for the esteem in which her musicianship is held by the highest courts of Europe. She had been offered a certain generous sum by that eminent young conductor to fill a second engagement, which she refused on account of the illness of her mother. The next day came a telegram from Mengelberg in which he begged her to reconsider and to name her own terms.

NEW YORK CONCERT COMPANY

Walter R. Anderson's Quartet in Demand for Oratorio and Concert

The New York Concert Company, a quartet under the management of Walter R. Anderson, consisting of Caroline Hudson, soprano; Pearl Benedict, contralto; Cecil James, tenor, and Frank Croxton, bass, has made a great success in its recent appearances.

The organization has just returned from a Southern tour, which included Spartanburg, S. C.; Richmond, Va.; Greensboro, N. C.; Raleigh, N. C.; Savannah, Ga.; Charlotte, N. C.; Detroit, Mich.; Williamsport, Pa.; Carlisle, Pa.; Chambersburg, Pa., and other cities. The fact that these artists are available for concert as well as oratorio makes them in great demand. While they possess great voices individually, they appear to even greater advantage in their ensemble work.

Félicia Litvinne, the French dramatic soprano, has set out for Monte Carlo and Italy, where she is to sing *Brünnhilde* to her heart's content. She felt slighted that she was not chosen for the *Brünnhilde* in the Paris Opéra production of "Götterdämmerung."

GABRILOWITSCH MAY BE 'CARNEGIE HERO'

Pittsburg Friends Want Commission to Give Pianist Medal for Rescue of Miss Clemens

PITTSBURG, Dec. 28.—The Pittsburg friends of Ossip Gabrilowitsch, the Russian pianist, are endeavoring to have the Carnegie Hero commission award the player a medal for his rescue of Clara Clemens, the daughter of Mark Twain, in a recent sleighing accident. Gabrilowitsch comes to Pittsburg on January 28 to play at a concert given by the Mendelssohn Male Choir, the organization making its first appearance on that occasion. The choir, which was organized this year, has among its membership some of the best male singers in Pittsburg.

The teachers and the pupils of the Pittsburg Musical Institute, under the direction of Mrs. Edward B. Summers, gave a class banquet and Christmas concert on December 19 at Trafford City. The program consisted of Christmas carols, vocal and instrumental numbers, and marked the close of the Fall term of the school.

City Organist Charles Heinroth recently gave another of his delightful programs, playing, among other numbers, the "Hallelujah Chorus" and the Pastoral symphony from the "Messiah."

The Mozart Club will perform the "Messiah" during the holiday season at Carnegie Music Hall.

City Organist Casper P. Koch, of the North Side, has given several programs, suitable to the season, at the North Side Carnegie Music Hall. His numbers included compositions by Gigout, Malling, Lemmens, Guilman, Handel and Buck.

Special music was given at many of the churches on Christmas morning. "The Adoration," a Christmas Cantata, was sung at the First Presbyterian Church, North Side.

E. C. S.

Feodor Chaliapine, the big Russian basso with the exaggerated fondness for realistic effects, is singing at the Imperial Opera in St. Petersburg again.

THE NEW ESTEY PRACTICE ORGAN



NEW YORK, April 19, 1907.

ESTEY ORGAN COMPANY, Brattleboro, Vt.

Gentlemen: My two manual practice organ, which I have been using this season for my own work, merits a note of appreciation. I have given it thorough tests from every standpoint, and can say without qualification that I am delighted with the instrument in every respect, and congratulate you on the results you have obtained. I do not hesitate to tell you that it is the most satisfactory reed organ I have ever played. I consider it a new high-water mark in reed organ manufacturing. It has none of the characteristics of the typical chapel reed organ, and has many tonal virtues comparable to those of the very best pipe organ. I felt confident when I gave you this scheme that if it could be successfully carried out it would be of great value from the standpoint of the modern organist. You have certainly carried out my ideas to the letter and far exceeded my expectations in every particular as to voicing, instantaneous response, general appearance, compactness, portability, and blowing arrangement. I am sure any organist fortunate enough to possess one of these practice organs would never again be without one, at any cost.

Yours very truly,

Fellow of the American Guild of Organists.
Organist of the Brick Church, New York City.

S. ARCHER GIBSON.

INSPECT ONE OF THESE INSTRUMENTS AT OUR NEAREST WAREROOMS, OR WRITE FOR FULL DESCRIPTION TO THE MAKERS

ESTEY ORGAN CO., BRATTLEBORO, VT. New York, Boston, St. Louis, Philadelphia, London

ECHOES OF MUSIC ABROAD

WHEN Dr. Naylor's new English opera, "The Angelus," winner of the Ricordi prize, is produced for the first time at Covent Garden during the second week of the approaching season of opera in the vernacular, the principal tenor rôle will be created by Francis MacLennan, whom Bay City, Michigan, has surrendered to Berlin, which in turn will lend him and his wife to Dr. Hans Richter for these four weeks.

On January 16 "Das Rheingold," inaugurating the season, will open the first of the three "Ring" cycles to be given without cuts. For "The Meistersingers," a new English translation, on the preparation of which Frederick Jameson is said to have "expended immense pains," has been adopted. Dr. Richter and his assistant conductor, Percy Pitt, are working night and day to ensure a standard of excellence that will surpass that of last Winter. In the ranks of the chorus, numbering ninety voices, are many singers well known on the concert stage, who are willing to lose their identity for the time being for the sake of the experience to be gained under Dr. Richter's baton.

One of the few non-Wagnerian works to be sung is "Madam Butterfly," with Florence Easton-MacLennan as Cio-Cio-San. Though English by birth, Mrs. MacLennan, through her long association with the Savage Opera Companies and her marriage with the American tenor, is now claimed by this country.

American *Butterflies* are popular in Europe. If there is an American at all competent in the company of a Continental opera house that produces the Puccini version of the Belasco-Long Japanese tragedy she is almost invariably chosen. It is just a few weeks since Marcella Craft added her name at the Kiel Opera to the long list of American girls who have "Cio-Cio-San" in Germany. Now Alys Lorraine, the newest of our prima donnas abroad, is waiting at The Hague for a dilatory Italian tenor to "get into the skin" of *Pinkerton* before she can change her *Gretchen* garb for a Japanese kimono.

MINNIE TRACEY is one of the few American girls abroad who have been content to conquer an honorable position on the concert stage without aspiring to grand opera laurels. For some years she has been intimately associated with the music life of Paris, where she has won special distinction as a champion of the new composer struggling for recognition.

After an extended concert tour through the French provinces and Switzerland, in company with Lazare Lévy, pianist, she has lately returned to the French capital with a list of new successes to her credit. On her programs she featured novelties by Koehlin, Emmanuel Moor and Emile Sjögren.

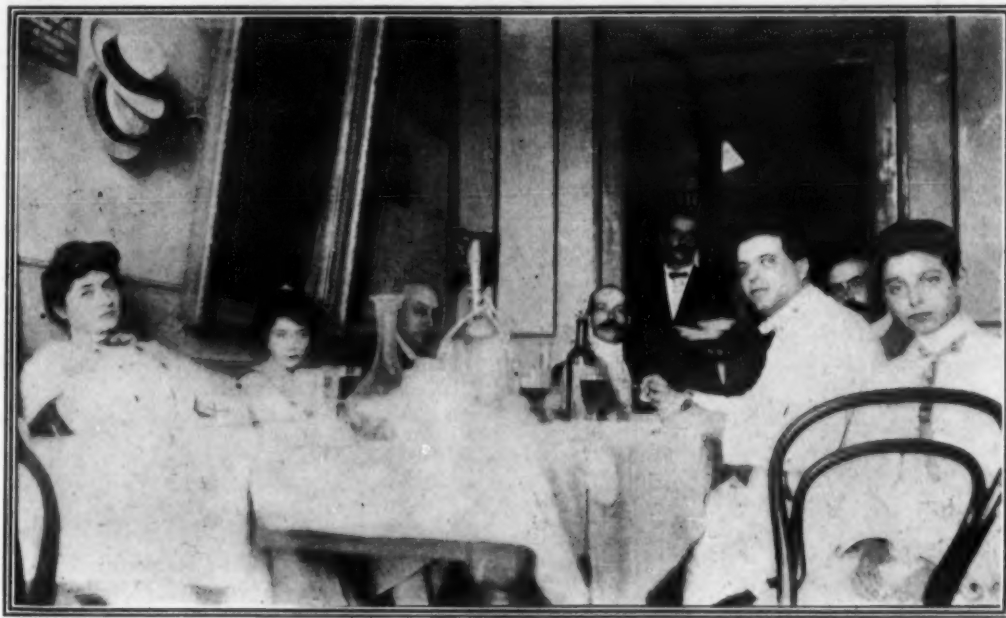
WITH a record of 300 compositions for the eleven years of his life, Georg Széll is being exploited as the latest child prodigy in Germany and England this Winter.

At his London début he appeared in the dual capacity of composer and piano virtuoso. The London Symphony Orchestra played an overture from his pen which, according to one reviewer, is "such a composition as a capable musician of middle age might write with satisfaction." The same writer characterizes his playing of Mendelssohn's "Capriccio Brillante" as "startling."

The saner members of London's corps of critics, however, waste few adjectives on his work. It would seem that as a pianist he is not to be compared with Ernst von Lengyel, the nine-year-old Hungarian, for instance; while there is little excuse for inflicting his compositions on an already long-suffering public. Whatever the merit, or lack of it, of his creative facility, he is undeniably prolific. Among his 300 effusions is a comic opera, "Der kleine Roland." Though he has attracted the serious attention of musicians in Vienna, in Dresden and one or two other German cities, no one pretends to recognize in him a reincarnated Mozart.

Young Széll, a natural, unaffected, flaxen-haired boy, was born in Budapest.

NO specimen of mankind is more abhorrent to Sir Edward Elgar than the long-haired, low-collared, large-tied variety of alleged musical genius. He himself is so particular in his appearance to avoid being associated with that brand of musician that he is usually taken for a genial country squire by those who do not know him. M. A. P. recalls that a well-meaning



PIETRO MASCAGNI WITH HIS FAMILY

In the group here pictured, representing Pietro Mascagni with his family and one or two friends, the composer of "Cavalleria Rusticana" is seated third from the spectator's right. At the present time he is engaged on a new opera, entitled "Isabeau," with which he hopes at last to duplicate his first and, as yet, only enduring success. Unlike his colleague, Ruggiero Leoncavallo, who is eager to make a second visit to America and introduce his later operas to this public, Mascagni manifests no desire to return to what he, unable to forget his experiences here five years ago, will ever regard as America's inhospitable shores.

but ill-advised sculptor once roused his ire by depicting him in marble with a Byronic collar and an "artistic" flowing tie.

Sir Edward is essentially an optimist. He sounded the keynote of his philosophy in an address to an audience of musicians a short time ago.

"Above all, let us be cheerful," he urged. "Good music need not be dull. I know it is an old problem whether a dog howls because he is happy or miserable, but anyway he looks miserable, and too many English people look miserable when they sing. One of the joys of traveling in Italy is that the Italian, whether singing while driving a mule or treading out the wine, looks happy. That is one of the things those Southern nations get which we don't always get here."

AS a miniature music center The Hague is coming to the fore. During a recent week both Elena Gerhardt, who is a probability for the American music season 1909-10, and Julia Culp, who shares with Fräulein Gerhardt the distinction of being foremost among the women *Lieder*-singers of the day in Europe, appeared as soloists at large orchestral concerts.

Fräulein Gerhardt sang Wolf and Strauss *Lieder* on the same program as appeared Bruckner's Ninth Symphony, under Wilhelm Mengelberg's direction. At the first concert of the Diligentia Society Fräulein Culp sang an aria from Monteverdi's "Arianna." Clotilde Kleeberg-Samuel, the Clara-Schumannesque pianist, was a visitor about the same time. Concurrent seasons of opera are on at the Théâtre Royal Français and the North Netherland Opera House.

NATIONAL opera in England has found a new champion in Sir Charles Villiers Stanford. He boldly asks for a free site, a building to cost \$500,000 and an annual subvention of \$50,000. Recognizing that if opera receive the State's encouragement its sister art, the drama, cannot consistently be ignored, he suggests, by way of winning over as allies the advocates of a subsidized national drama, that both

an opera house and a theater be erected, side by side.

If the *Sheffield Daily Telegraph's* premises are justified, the apathy of the general English public is the principal enemy that Sir Charles and kindred spirits have to combat. The vast majority of taxpayers are utterly indifferent to the non-existence of national opera. The wealthier classes are content to hear Melba, Caruso or Tetrassini as occasion offers; music-lovers of humbler means take popular-priced "Faust," "Carmen," "Bohemian Girl," et al., as their luxuries.

"But opera, as a part of national artistic life, as a factor in education, as one of the refinements and uplifting influences in poetic, literary, dramatic, lingual and musical

Légende du point d'Argentan," Jaque-Dalcroze's "Le Bonhomme Jadis" and an elaborate array of ballets: "Gretna Green," by Guiraud; "Zino-Zina," by Paul Vidal; "Myosotis," by Flon; "Le Péage," by Banès, and "Le Sorcier de la Forêt," by Brunetti, and Nice *chef d'orchestre*.

In the répertoire Massenet is abundantly represented, no fewer than five of his operas, besides "Thérèse," being scheduled—"Werther," "Manon," "Thais," "Sapho" and "Le Jongleur de Notre Dame," this to be sung in its original form, with a male *Juggler*. "Carmen," "Faust," "Roméo et Juliette," "Les Contes d'Hoffmann," "Cavalleria Rusticana" are others on the list. The season will end on April 20.

While M. Seveilhac is singing at Nice on a prolonged leave of absence from the Opéra Comique, Paris, his wife, Pauline Donald, the Montreal soprano, will be participating in the performances of opera in English at Covent Garden after the middle of January.

LAST year's *Musetta* at the Metropolitan, Fély Dereyne, has just signed the most favorable contract she has ever had for next Summer. Having effaced herself for a season from the leading rôles she had previously sung through this country as a prima donna of the San Carlo Opera Company for the sake of a Metropolitan reputation, even if only in second parts, she is now filling occasional "guest" engagements in Europe.

Awaiting her in the early Spring, however, is a trip to South America, where, at the Colon Theater in Buenos Ayres, now a State-subsidized institution, she will have thirty appearances in prima donna rôles. *Musetta* will be packed away in a trunk to give Charpentier's *Louise*, *Eva* in "Die Meistersinger," *Marguerite* in "La Damnation de Faust," *Manon Lescaut* and *Nedda* a chance.

SPANIARDS are quite as outspoken as Italians in expressing their disapproval of a performance. At an "unspeakable representation" of Boïto's "Méfistofele" in Madrid, following the ineffective "Walküre" that opened the season, the tenor was hissed so violently by the top galleries that not only he but the soprano and the basso, as well, were stricken with panic and the performance practically ended in a rout, as far as the soloists were concerned. King Alfonso and his queen were witnesses of this edifying spectacle.

Falling in line with New York, Amsterdam and Buenos Ayres, the Madrid Royal Opera is planning to give its public a taste of forbidden Bayreuth fruit. A Spanish translation of "Parsifal" is now being made by Luis Paris, the *réglisseur*, who is responsible for the Spanish version of the "Ring" and is adding "Tristan und Isolde" and "Die Meistersinger" to his other achievements.

THE Bavarian city of Bamberg has been paying homage to the memory of E. T. A. Hoffman, the eccentric German genius responsible for some of the most entertaining literature ever given to the world, which was at that but one of the channels through which his creative spirit sought expression.

The hero of the Offenbach *opéra comique* now being heard again in New York lived in Bamberg from 1808 to 1853. Poet, composer, *chef d'orchestre* and designer, he left his name attached to a house that has assumed historic interest. Amid great pomp a marble tablet setting forth his various titles and achievements was placed on the façade of this house the other day, the populace turning out *en masse* to participate in the celebration, and in the evening Offenbach's "Tales of Hoffmann" was staged at the Municipal Theater, following a prologue written for the occasion by the poet Pfeiffer.

THEY say things differently in England. *The Sketch*, for instance, observes that a young artist who appeared at a recent London concert "can play the violin very pleasantly." How thoughtful and considerate of the writer to assure the public that the young lady can manipulate the bow and strings without necessarily scowling sullenly or glaring in a manner calculated to strike terror to the hearts of her audiences! Still, the statement as it stands is rather general. We are left in reasonable doubt as to the condition of her temper on the occasion in question. J. L. H.

GEO. FERGUSSON

Augsburgerstr. 64
BERLIN W.,
Germany.

LONDON
SPRING SEASON—1908
Address
10 Princes St., Hanover Sq.

LÉON
RENNAY
BARITON—MARTIN

AMERICA
MID-WINTER SEASON—1908-9
Address
65 Broadway, New York

MME. MACKENZIE-WOOD

POISE BREATH CONTROL SINGING
BARBAROSSA STR., 15
BERLIN W. GERMANY

KING CLARK STUDIOS

Cable Address: "FRANARK, PARIS"

8 Rue Bugeaud, Paris

GAIL GARDNER,

MEZZO SOPRANO
European Tour with
Chaigneau Trio, 1908-09.
Address Paris—162 Ave. Victor Hugo

RUSSIAN 'CELLIST WON GOLD MEDAL

Jean Schwiller Gained Honor Un-granted for Thirty-five Years

Jean Schwiller, the distinguished Russian 'cellist, who played at the Sunday concert at the New German Theater, Fifty-ninth street and Madison avenue, December 27, was born in Mitau, Russia, October 31, 1886. While he was still a young lad his father moved to London, and here the boy began the study of the violin. Little Jean showed more interest in boyhood amusements than in music and only through coaxing and bribery could he be induced to practice. At the age of fourteen he began the study of the 'cello. After six months' hard practice he was allowed to play in an orchestra. For two years he studied with Kleugel, of Leipzig, where he became a pupil-member of the Gewandhaus Orchestra. From Leipzig he went to the Brussels Conservatory, and there he often played quartets with César Thomson. At this time the death of his father brought financial responsibilities. He then went to Frankfurt to study with Becker, and later to Verviers to complete his 'cello education under Massau. While with Massau he earned "the gold medal," an honor which had not been obtained by any other player for thirty-five years. The last to receive it was Gérardy.

Schwiller's first public appearance was at Queen's Hall, London, where he was received with great éclat.

Schwiller is an excellent swimmer, and while a cadet made a thrilling rescue of a drowning companion.

At the New German Theater concert he played his own arrangement of an aria by Pergolesi.



JEAN SCHWILLER

A Highly Gifted Russian 'Cellist Now Appearing in Concerts and Recitals in This Country

SUNDAY MUSIC WINS

Despite Opposition, Baltimore Will Have Sacred Concerts

BALTIMORE, Md., Dec. 28.—Manager Bernhard Ulrich, of the Lyric, announces that Sunday concerts will begin at the Lyric on the second Sunday in January. The first concert will be free and seats will be reserved for ministers who may desire to see for themselves whether Sunday concerts are likely to interfere with the good morals of the city. The concert will be under the auspices of the Sunday Concert Association, which is being organized by Mr. Ulrich, and which is composed of prominent men who believe that music on Sunday afternoons and evenings would be eagerly sought by the Baltimore public. If such be the case the concerts will be continued on a business basis, the proceeds being expected to defray only legitimate expenses.

The Police Board has refused to sanction Sunday concerts, and has refused a permit for the free concert. Mr. Ulrich has decided to give the concert, anyhow, and asserts that the police have no legal right to interfere. What action the police will take in the matter is yet to be determined. W. J. R.

Meriden Young People Play

MERIDEN, CONN., Dec. 28.—The Christmas music at the First Congregational Church of this city was exceptional in that it marked the first appearance of the recently organized orchestra of young people. The accompaniments to all of the music were acceptably played by the string organization. Nevin's cantata, "The Adoration," was given an excellent rendition. The director was F. B. Hill. W. E. C.

Francis Rogers Sings at Musicale

Francis Rogers, the well-known baritone, sang at a musicale given at the home of Mr. and Mrs. Charles Hitchcock Sherrill, No. 20 East Sixty-fifth street, New York, on December 17. Other artists who appeared were Lina Cavalieri and Bruno Huhn. A large number of distinguished guests were present.

CONNECTICUT HAS UNIQUE FESTIVALS

Litchfield County Choral Union Gives Concerts for Which Auditors Pay Nothing

The officers of the several branches of the Litchfield County Choral Union held their annual business meeting in New York recently. The meeting is always succeeded by a banquet at Delmonico's, tended by Carl Stoeckel, of Norfolk. Besides the usual officers, George W. Chadwick and Sidney Homer, whose wife, Mme. Louise Homer has sung at the festivals for the past four seasons, were guests at the banquet.

The organization is unique in many ways. It was founded in 1899 in memory of Robbins Battell, Mrs. Stoeckel's father, and has been entirely supported by Mr. Stoeckel. The festivals are held each Spring at Norfolk and no seats are sold, the admission, which is free, being governed by the chorus members who have the distribution of the invitations and tickets.

The combined choruses number about 700 singers, of which 325 are selected for the annual concerts. An orchestra of sixty or seventy is usually engaged from the New York Philharmonic Society and is directed by Dr. Arthur Mees. The conductor of the combined choruses is Richmond P. Paine.

The works in the past have been the "Messiah," the "Elijah," Gounod's "Faust" and "King Gorm the Grim," written especially for these festivals by Horatio Parker. The festival of 1909 will present Rossini's "Stabat Mater" and Chadwick's "Noël."

These festivals, given by the combined choruses of Salisbury, Canaan, Norfolk, Winsted and Torrington, are supported by Mr. Stoeckel because he desires that the people of Litchfield County shall have the opportunity of hearing the best music in an ideal manner, and in honor of Robbins Battell, one of the most famous of the old-time musicians of his time and country.

SEASON 1908-09

ARTHUR HARTMANN VIOLINIST
Assisted by
ALFRED CALZIN, Pianist
Exclusive Management
HAENSEL & JONES
One East 42d St., New York

LEO TECKTONIUS CONCERT PIANIST
PUPILS:
434 FIFTH AVE., NEW YORK

FRANCIS ROGERS BARITONE
CONCERT RECITAL ORATORIO
Residence, 45 West 45th Street
Management, London Charlton, Carnegie Hall, N. Y.

OSCAR SAENGER TEACHER OF SINGING
FROM THE FUNDAMENTALS OF TONE PLACING TO ARTISTIC FINISHING FOR CONCERT, ORATORIO AND OPERA
51 East 64th St., NEW YORK Tel. 3669 Plaza

HJALMAR VON DAMECK SOLO VIOLINIST
1377 Lexington Avenue
New York City

Katharine Brown READER—A feature for high-class MUSICAL ENTERTAINMENTS
Impersonations of Notable Personages
Address, BUSH TEMPLE CONSERVATORY, CHICAGO, ILL.

GEORGE CARRÉ TENOR | Oratorio, Concerts
Management: HENRY WOLFSOHN
131 East 17th St., New York
Personal Address . . . 160 W. 106th St

M. Louise Mundell VOCAL STUDIO
276 McDonough St., Brooklyn, N. Y.
Phone, 78-R Bedford

LOUIS ARTHUR RUSSELL Singing in all its phases; Advanced Piano-forte; Theory—author of the Russell Methods of Music Study; Russell Books, etc.
Send for Booklet, Director Normal Institute of Music, Carnegie Hall

FLAVIE VAN DEN HENDE FAMOUS BELGIAN 'CELLIST
Concerts, Recitals, Musicals
Mgt: A. De Pau, 237 W. 10th St., New York, Phone 28-1 River

FLORENCE DRAKE LEROY LYRIC SOPRANO
510 W. 135th St. NEW YORK

LILLIAN WOOTON Jesse French Bldg. Nashville, Tenn. CONTRALTO

ADDI SCHOESSLING CONCERT 'CELLIST
300 Kimball Hall Chicago, Ill. Pupils

Arthur L. Lawrason VOICE PRODUCTION and ENGLISH DICTION
STUDIO: HOTEL CALUMET, 340 W. 57th ST. NEW YORK
Phone 1628 Columbus

BUSH TEMPLE CONSERVATORY MISS AGNES HOPE **PILLSBURY** PIANIST AND TEACHER Chicago, Ill.

November 1907—May 1908

MISCHA ELMAN The Phenomenal Violinist
FIRST AMERICAN TOUR
By special arrangement with Daniel Mayer of London, Eng.
Direction: HENRY WOLFSOHN, 131 East 17th Street New York

ALFRED HILES BERGEN Concert, Oratorio, Recitals
BARITONE 400 Kimball Hall CHICAGO, ILL.

HATTIE von BERGEN CONTRALTO—Voice Culture
400 KIMBALL HALL CHICAGO

GRACE MUNSON CONTRALTO
WALTER R. ANDERSON, Manager 5 West 38th St., New York

GRACE KAHLER SOPRANO
Walter R. Anderson, Manager 5 West 38th St., New York

BUSH TEMPLE CONSERVATORY
NORTH CLARK STREET AND CHICAGO AVE., CHICAGO. Kenneth M. Bradley, Director
The management announces the exclusive teaching engagement of the following well-known artists who have recently been added to the faculty of over 40 teachers of national reputation: Mme. Julie Rye-King, the World-Renowned Pianist; Wm. A. Willet, Eminent Singer and Instructor; Maximilian Dick, America's Greatest Violinist; Edward Dvorak, Director School of Acting. The Leading School of Music, Acting and Languages.
Teachers of International reputation in all departments. 150 free and partial scholarships. Fall term begins Sept. 7th. Catalogue free on application to M. A. SCHMIDT, Secretary.
When writing mention department in which interested.
The Bush Temple Conservatory uses the Bush & Gerts Pianos.

THE COSMOPOLITAN SCHOOL OF MUSIC AND DRAMATIC ART (INCORPORATED)
VICTOR HEINZE, President. DR. WM. CARVER WILLIAMS, Registrar. CLARENCE DICKINSON, Director
Auditorium Building, Chicago.
Every Department thoroughly organized and under the direct supervision of Instructors of International Reputation, whose fame in their special lines of work is an absolute guarantee of the highest standard obtainable.
MASON & HAMLIN PIANOS USED For Catalogues and further information address REGISTRAR

MARIA ORTHEN SOPRANO—Oratorio, Concert and Recital
Will give a Recital at Carnegie Hall, Sunday Afternoon, January 17. Program of Wagner Brahms, Wolf, Strauss, and Reger Songs.
J. E. FRANCKE 1402 Broadway New York

LOUISE ORMSBY SOPRANO SOLOIST
Boston Festival Orchestra and Worcester Festival.
For dates and terms address
HAENSEL & JONES, 1 East 42d Street, New York

EDITH THOMPSON'S SUCCESS

Boston Pianist Returns from Tour with the Kneisel Quartet

BOSTON, Dec. 28.—Edith Thompson, the Boston pianist, returned to her home in this city for the holidays after particularly successful appearances with the Kneisel Quartet in New York, Philadelphia, Newark and Brooklyn. The concert in New York was given for the benefit of the MacDowell Fund, and about \$300 was cleared for the charity. Miss Thompson was one of the late Edward MacDowell's favorite pupils, and it was quite fitting that she should be selected, as soloist on the occasion of a concert for this fund. Miss Thompson also made a most successful appearance in a concert in Concord, Mass., last week.

Newspaper critics in the cities visited by Miss Thompson commended her performance in terms of decided praise.

D. L. L.

SICKESZ PLAYS IN PARIS

Dutch Pianist to Again Tour America During the Year 1909

PARIS, Dec. 23.—Jan Sikesz, the Dutch pianist, gave a recital here in Salle Gaveau on December 18. The program, which included a Pastorale by Scarlatti, a Gavotte by Gluck, Variations by Mozart, the B Flat Major Sonate of Chopin, a Field Nocturne, a Schubert Menuet, "Presto Fileuse," and Scherzo, Mendelssohn; "Nachstück," Schumann, and the "Carnaval," by the same composer, was given an excellent rendition and won the hearty applause of the audience.

Sikesz toured America during the season of 1907-1908 with success and will again visit that country in 1909 for an extended tour.

Raleigh's Musical Season Opened

RALEIGH, N. C., Dec. 28.—The most important concert of the opening musical season in Raleigh have been an organ recital by Wade Brown, Dean of the department of music of the Baptist University for Women, assisted by Helen Marie Day, contralto; a performance of Maunder's "Song of Thanksgiving," by the choir of the First Baptist Church, and Cowen's "Rose Maiden" by the Choral Society, both under the direction of Wade Brown. The standard of rendition in these performances was exceptionally high.

Dr. LUDWIG

COENRAAD V.

WÜLLNER-BOS

The GREAT GERMAN LIEDER SINGER

Accompanist

In America, November, 1908, to April, 1909

Sole Management: M. H. HANSON, Carnegie Hall, New York. Telephone, 6973 Columbus
For Bookings West of Chicago address: F. WIGHT NEUMANN, Auditorium Building, Chicago.

SECOND AMERICAN TOUR OF THE WORLD-FAMOUS

Flonzaley Quartet

Founded in 1903 by Mr. E. J. de Coppet, of New York

IN THE UNITED STATES FOR FOUR MONTHS, BEGINNING JAN. 1st, 1909

NEW YORK: January 5th—February 2d—March 16th.

BOSTON: January 7th—February 4th—March 18th.

CHICAGO: February 7th—February 21st.

Tour rapidly booking.

For terms and available dates address:

LOUDON CHARLTON

Carnegie Hall, New York

CHICAGO MUSICAL COLLEGE

FOUNDED 1867

DR. F. ZIEGFELD, President

COLLEGE BUILDING, 202 MICHIGAN BOULEVARD, CHICAGO, ILLS.

No school of its kind offers such comprehensive advantages. Has the strongest Faculty ever assembled in a College of Musical Learning.

Investigation will demonstrate the superiority of this institution.

BOARD OF MUSICAL DIRECTORS:

Dr. F. Ziegfeld

Hugo Heermann

Dr. Louis Falk

Hans von Schiller

Ernesto Consolo

William Castle

Herman Devries

Felix Borowski

Mrs. O. L. Fox

ALL BRANCHES OF

SCHOOL of ACTING
OPERA

MUSIC

SCHOOL of EXPRESSION
Modern Languages

HUGO HEERMANN, the world renowned Violinist and Instructor, of Germany, will continue to direct the violin department.

ERNESTO CONSOLO, the Eminent Italian Pianist, has been re-engaged, will accept a limited number of pupils.

J. H. GILMOUR, for the past twenty-five years one of the foremost actors of Shakespearean and modern roles and recently leading support with Viola Allen, Maud Adams, Julia Marlowe, Virginia Harned, etc., personally directs the School of Acting.

PUPILS ENROLLED AT ANY TIME

ILLUSTRATED CATALOG MAILED FREE

GLENN D. GUNN IN
BRILLIANT RECITALChicago Critic and Pianist Brings
Forth Interesting Program
Containing Novelties

GLENN DILLARD GUNN

Eminent Musical Critic and Pianist, of Chicago

CHICAGO, Dec. 26.—Glenn Dillard Gunn, who as a critical writer has the courage of his convictions, is equally sincere as a power at the pianoforte, which was enjoyably manifest at his annual concert given Sunday afternoon in Music Hall. His well-arranged program, based upon the classics, was equally gratifying in advancing novelty, and the works of the moderns, as Beethoven and Bach shared honors with Chopin, Brahms and Liszt, while Alkan and Debussy had creditable representation. The Bach-Busoni choral prelude had the dignified choral melody of "Sleeper's Wake," given with a strength and poise that suggested the organ, which generally gives it

most effectively; the seldom-heard Schubert Impromptu Op. 90 had a sensitive revelation and the spirit of Brahms both in the Rhapsody Op. 76 and Intermezzo Op. 117 was admirably reproduced tonally and technically. The reading of the Beethoven "Moonlight" sonata, Op. 27 was broad and dignified and won hearty approval from a coterie of critical listeners.

Two taking novelties came from the prolific and picturesque pen of Debussy, who was originally exploited so vigorously hereabouts by Rudolph Ganz. The weird and misty effect of "Bells Across the Trees" was admirably given, and the pianist was forced to repeat its successor, the A Minor Prelude. The Alkan Barcarolle was set down as "new," but did not prove to be especially significant. Several Chopin selections had intellectual readings, including the C sharp Minor Nocturne, F sharp Impromptu and G Minor Ballade. The only concession to light and technical brilliancy was the A minor variations of Paganini-Liszt, and the Cantique d'Amor of Liszt, which was given as a final encore.

C. E. N.

JACKSONVILLE, FLA.,
CHORUS WORKS HARDNew Southern Festival Organization
Rehearses with Enthusiasm—
Artists Wanted

JACKSONVILLE, FLA., Dec. 28.—The Jacksonville Choral Society recently organized for the purpose of giving annual Spring musical festivals, is now on a firm basis with a membership of 175. The officers of the organization are M. Campbell Stryker, president; Thomas T. Elmore, secretary-treasurer, and Theodore Human, director.

The chorus is busily engaged in rehearsing Haydn's "Creation," and portions of the "Messiah" for rendition at the first festival in April. The work of the chorus in rehearsal is excellent and gives promise of fine musical results in the first festival.

Thomas T. Elmore, the secretary-treasurer, announced to the press to-day that the association, being a new one, is not in as close touch as it would like to be with artists and managers, and would be pleased to hear from these sources in regard to future engagements.

Florence E. Gale's Concert

On Saturday evening of this week Florence E. Gale, pianist, with the valuable assistance of Maud Powell, violinist, and May Mukle, 'cellist, will present the following program in Mendelssohn Hall, New York: Sonate, op. 12, No. 3, piano and violin, Beethoven, Miss Gale and Mme. Powell; Prelude I (well-tempered clavier), J. S. Bach; Song Without Words, No. 21, G minor, Mendelssohn; Ballade, G minor, op. 23, Chopin; Waltz, E minor (op. Posth.), Chopin, Miss Gale; Trio, F major, op. 18, piano, violin, 'cello, Saint-Saëns, Miss Gale, Mme. Powell and Miss Mukle.

The opportunities for hearing Melba in New York are becoming very few. Her contract with Hammerstein calls for only ten performances.

"Pelléas et Mélisande" is being rehearsed at the Manhattan for performances at an early date.

VIOLINIST-COMPOSER
DELIVERS LECTURESEdmund Severn a Popular and
Erudite Speaker on Interesting
Musical Subjects

Edmund Severn, the well-known violinist of New York, and a composer of note for his instrument, is also a lecturer of ability. On December 19 he gave a lecture-recital in the great hall of Cooper Institute to an audience of over 1,000 people.

His subject was "Nationality in Music," and his delivery of the lecture discovered an entirely original line of thought, devel-



EDMUND SEVERN

The Popular Violinist-Composer, Who
Has Entered the Lecture Field

oped with much cleverness. He aimed to show the causes of the wide variety in the music of the various European nations, and held his hearers, not only through the interest of his subject-matter, but through a clever use of wit and humor.

Russian, Italian, Polish, German, Scotch, Irish, Spanish and Hungarian music was played and discussed, to the intense enjoyment of the audience. The accompaniments were played by Mrs. Severn with rare sympathy and understanding.

The popularity of Mr. Severn's playing and lecturing is such that on occasions like this recent one he always receives an ovation. Besides being compelled to break his rule of no encores twice during the evening, Mr. Severn was kept fully forty-five minutes answering the questions which the audience was invited to ask.

ELIZABETH

American Representative of

SBRIGLIA

FERCUSON

PARIS

BERLIN

CLARK-SLEIGHT

116 EAST 19th STREET

NEW YORK CITY

MYRTLE IRENE MITCHELL

MEZZO-SOPRANO. Pupils accepted. Studio, 730 Fine Arts Bldg., Chicago, Ill.

THE ONLY TEACHERS' AGENCY EXCLUSIVELY MUSICAL

Music Teachers
for high grade POSITIONS

MUSIC TEACHERS' EXCHANGE

Suite 1014-1015 Steinway Hall, Chicago

THE PHILIP RAY AGENCY Managers

CONSERVATORY OF MUSICAL ART

214 Lenox Ave., bet. 120th & 121st sts., New York

ARTHUR CLAASSEN, LEOPOLD WINKLER,
OTTO JABLONSKY, Directors.

Brooklyn Conservatory of Musical Art

Arthur Claassen, Leopold Winkler, Directors.

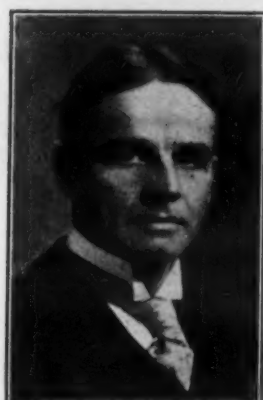
905 Broadway and Arion Place, Brooklyn, N. Y.

CECIL JAMES TENOR

MANAGEMENT:—
Walter R. Anderson
5 West 38th St. Phone, 349-38th
NEW YORKThe American History and
Encyclopedia of MusicCHICAGO
802 Plymouth Bldg.IRVING SQUIRE
TOLEDOBOSTON
129 Boylston St.

The Use of English in Singing

Reprinted in Part from an Article by Francis Rogers in Scribner's Magazine



Francis Rogers

Until we shall cease to treat music as an exotic art, holding it at arm's length, we as a nation, shall continue to be unmusical (even though we may merit the name of music lovers), and creatively of no account at all in the eyes of the great musical world. The case of England illustrates strikingly this point. No other nation has supported so loyally for more than two centuries music in all its branches, but she has always sent to the continent of Europe for her inspiration, her masters, and her composers. As a result, in the field of musical creation, England is practically non-existent. Her first, last, and only great composer, Henry Purcell, died in 1695! She has produced no singers, instrumentalists, or conductors of international reputation. Let us hope that America is to have a less barren record.

Fine settings of English texts are deplorably hard to find, and their scarcity is often attributed to lacks in our language. We are told that it is unmelodious, ill-adapted to musical uses, and unsingable. Against this too generally accepted explanation I wish to protest most emphatically. We have a poetic literature of marvelous richness. Only the Germans can lay claim to a lyric wealth as great as ours. The language we inherit is an extraordinarily rich one. A German authority credits it with a vocabulary three times as large as that of its nearest competitor, German, and ten times as large as that of French, the poorest, in number of words, of all the great languages. With such an enormous fund of words to choose from it seems as if we not only should be able to express our thoughts with unparalleled exactness and subtlety, but also with unequalled variety of sound. Further, it is probable that English surpasses the other three great languages of song, German, Italian and

French, in number of distinguishable vowel sounds, but in question of ear authorities usually differ, and it is hazardous to claim in this an indubitable supremacy. It seems certain, however, that English has rather more than twice as many vowel sounds as Italian (the poorest language in this respect), which has only seven or eight.

Again, it is asserted that the sound of English is unmelodious because of its many consonants, but we are no richer in consonants than the Germans, and German is acceptable as a suitable vehicle for song. Furthermore, a richness and variety in consonant sounds adds to the vocal expressiveness of a language, as the best German singers have amply proved. Italian is the easiest language in which to sing because it contains the fewest vowels and consonants, and, for the same reason, is, despite certain obvious beauties, the most limited in its range. * * *

There is no dearth of fine English poetry, both dramatic and lyric, suitable for musical setting. We lack only the composers equal to their opportunities, and are awaiting with some signs of impatience the arrival on the scene of our Schubert, our Verdi and our Fauré. Composers, as well as poets, are born and not made, but there is no reason why we should not manufacture plenty of singers capable of doing justice to the tonal beauty of our language. Demosthenes proved more than two thousand years ago that the question of good diction is merely one of persistence in wisely directed effort. Even if we grant that of all languages English is the hardest to sing, this only means that we have to work proportionately harder in order to achieve a similar degree of perfection in its use, and if our singers would devote to the study of their own language one-half of the time which they give to the study of foreign tongues, their hearers would all be justifiably proud of the mere sound of English.

American singers feel that because they have always spoken English, they need not study its theoretic side at all, and may safely take for granted their own ability to use it sufficiently well. The French, who are justly famed for the perfection of their diction in singing, take nothing for granted, except that their language is a beautiful one to listen to; and consequently they submit themselves to a long, rigorous and intelligent study of the whole subject, and then send out such splendid exponents of clear and mellifluous diction as Plançon and Gilbert. So, also, to a less extent, with the Germans and Italians. English-

speaking singers bring up the rear of the procession and sing their own language in so nearly unanimously wretched a fashion that the public is convinced that the fault lies with the language and not with the singers themselves. Dear and long suffering public! Don't be imposed upon any longer. If you can't understand what a singer is singing about, it is his fault—not yours, and not that of your common language. Remember that the old saying: "He who says well, sings well," has a converse—"The singer who cannot say his words intelligibly and beautifully doesn't know how to sing."

The patience of the American public is proverbial, and nowhere is this patience more strikingly exemplified than in our fashionable opera houses. Only a patient and bewildered public would, year after year, listen to opera sung in languages which, for the most part, they do not understand, when, by the assertion of their plain rights they could hear them sung in the vernacular. The book of an opera means a great deal to its composer, and it ought to mean at least something to the public. It is not enough to have a vague knowledge of the plot; one should be able to follow the dialogue. Mr. Mahler has proved in his conducting of some of the great Wagner operas that a properly controlled orchestra does not drown the singers' voices. Of last season's cast of "Tristan and Isolde," at the Metropolitan, three of the principal singers, Fremstad, Homer and Blass, are Americans; if the opera had been sung in a good English translation, how much more thoroughly the great mass of the public would have enjoyed the beauties of this masterpiece of composition! In all the great opera houses of continental Europe one hears only the language of the country, and foreign singers are not engaged until they have mastered it. We certainly have a right to exact a similar capacity from our high-priced foreign songsters. It is only laziness on their part, and unadmirable patience on ours, which delays this desideratum. * * *

Musical America has worn its swaddling clothes too long and should free itself from the bands which retard its growth into maturity. We owe a large debt of gratitude to Europe, which has, of necessity, been our nurse, and must for years to come be an indispensable tutor, but we are now old enough to begin to think our own musical thoughts and to express them in our mother-tongue. Three great German composers, Handel, Haydn and Mendelssohn, have shown us that English can lend itself to the happy expression of great musical ideas, and the Gilbert and Sullivan operas prove to us that, in lighter vein, good English and good music can dwell together in blissful wedlock.

The American public should rouse itself from its lethargy and insist that its operas and songs be sung in its own familiar tongue. Where this exaction necessitates a translation from another language, we should demand that the translating be done by competent men. The translations into Italian of the librettos for Verdi's "Otello" and "Falstaff" were made by Boito, to-day the first poet in Italy. Let us make our singers sing to us in good intelligible English. Singers whose diction is not intelligible have not mastered their art. It is both our right and our duty to demand all this

for the cause of the domestication and growth of song in this country.

The American composer should gird up his loins and interpret for us some of the noble dramatic and lyric poems which are ours by right of heritage. There they lie in splendid profusion right at his hand, and here in America is a great hungry public yearning, even if unconsciously, to hear its inmost ideals embodied in musical form. Let the American composer do for us what Wagner and Schubert did for the Germans, and Verdi for the Italians. He should express himself as an American who is familiar with the great music of all nations, but who is, at the same time, self-dependent in his musical thinking. Even if he speak a bit indistinctly at first and fall far short of his ideal, let him hold his head high and be proud to carry the torch of progress in his hand, if only for a moment. As Professor Woodberry points out, the history of the growth of the Race-mind is to be read in the aspiration of the race rather than in its actual achievements.

Let the American singer educate himself. President Eliot says truly that a liberal education is a state of mind, and that to be alert and responsive to the signal of every honest new thought and sympathetic with all striving after worthy ideals is better than to be the most highly developed specialist. Therefore he should familiarize himself with all the foreign schools of singing and composition, accepting and rejecting as his experience guides him; but he should remember that he can develop himself to his highest efficiency only as an American. When he is called upon to sing foreign music, which is not, so to speak, in his blood, he must inevitably interpret it in the light of the experience of his race. Therefore, he should make the most of his race inheritance, modifying and strengthening it wherever he sees the need. He should make himself at home in the rich treasure-house of English literature, and make of our language an obedient and expressive medium for musical thought. He should render himself so skillful in the singing of English that his hearers cannot fail to recognize its beauty and strength; if he cannot do this, it is not the fault of the language, but is due to his own indifference and laziness.

So long as our operas and songs are sung to us in foreign tongues, so long will the art of song play only a small part in our inner life. But when the American composer shall arouse himself and express himself as an American to Americans, even as the great German composers to the Germans, and shall find for his interpreters American singers who are conscious and proud of their race inheritance, then, and not till then, shall we fully comprehend the solace and inspiration, to both heart and mind, which a whole nation may derive from song.

Greatly Pleased with the Paper

BAPTIST UNIVERSITY FOR WOMEN, SCHOOL OF MUSIC,
RALEIGH, N. C., Dec. 23, 1908.
To the Editor of MUSICAL AMERICA:
I am greatly pleased with your paper, and in addition to taking it myself have ordered it for our musical weekly in our college library after January 1.
Yours very truly,
WADE R. BROWN, Dean.

NATHAN FRYER
Six Years with Leschetitzky Personally

Garnett HEDGE TENOR Auditorium Building CHICAGO

LAPORTE VAN SANT BARITONE—Concert, Oratorio, etc.
Instructions, Art of Singing
DAVENPORT, IOWA and
501 KIMBALL HALL, CHICAGO

Emma K. Denison RECITALS OF CHILDREN'S SONGS
Teacher of Voice and Sight Reading
Phone 380 Chelsea
113 West 12th Street, New York, N. Y.

REEVES-HUNTER
SOUTHERN SINGER
SPECIALTY STUDIO
N Plantation Songs 24 West 31st St.
Available for
E CONCERTS and PRIVATE MUSICALS

WILLIAM HARPER BASSO
Director LAWRENCE CONSERVATORY OF MUSIC, Appleton, Wisconsin
SIGHT SINGING LESSONS 40 LESSONS, \$10.00
Circulars Free
TALI ESEN MORGAN
1947 BROADWAY, NEW YORK
BY CORRESPONDENCE

BERTRAM SCHWAHN BASS-BARITONE
Sole Management
WALTER R. ANDERSON
5 West 38th St. NEW YORK Phone 349-38th

ADAMS BUELL Pianist
Knabe Piano
Concerts Recitals Musicales
Address: Lawrence Conservatory of Music, Appleton, Wis.

AUGUSTA COTTLOW SOLOIST with all the principal orchestras and organizations. Personal address: 81 West 103d St.
Steinway Piano used. Exclusive Management:
HAENSEL & JONES, 1 East 42d St.

BERNICE PASQUALI Metropolitan Opera Co. 1908—1909
Sole Management:
M. H. HANSON
Carnegie Hall

MARI ZIMMERMAN SOPRANO
Oratorio, Concerts and Recitals
Address: 1710 Chestnut Street
PHILADELPHIA, PA.

JOHN YOUNG TENOR
Management
WALTER R. ANDERSON
5 West 38th St., New York

M. E. BEATRICE GOLDIE COLORATURE SOPRANO
VOCAL INSTRUCTION
Studio: 130 W. 91st St., New York

Karl Klein VIOLIN VIRTUOSO
Now Touring with Mme. Calvo Available after January 1st, 1909
1245 Madison Ave., New York
S. E. Cor. of 90th Street. Phone 2714-79th

EDWIN EVANS BARITONE
THE WOLCOTT
31st St. by 6th Ave., New York

ON TOUR DRAMATIC TENOR AVAILABLE FOR
BOSTON GRAND OPERA SINGERS ROLAND PAUL OPERA : : CONCERTS
Direction J. E. FRANCKE. 1402 Broadway New York ORATORIO
Season 1909-10

Homer Norris
Harmony Counterpoint Composition
St. George's Memorial House,
207 East 16th Street, New York City

ORATORIO—CONCERTS—RECITALS
ETTA HAMILTON MARTIN
ADDRESS: 1432 PACIFIC STREET SOPRANO BROOKLYN, NEW YORK

LATEST COMPOSITIONS OF
Carrie Jacobs Bond
"The Dark Lament," "His Lullaby," being sung by
Mme. Schumann-Heink.
"Love and Sorrow," being sung by David Bispham
"Doan' Yo' Lie'n," being sung by Sibel Sammis.
ON SALE AT ALL MUSIC SHOPS.
Address: 5535 Drexel Ave., CHICAGO

LILLA ORMOND WINS TRIUMPH IN CANADA

Popular Contralto Leaves for Six Weeks' Tour of South and West After the Holidays

Boston, Dec. 28.—Lilla Ormond, the contralto, returned Tuesday from a visit of several days in Quebec, where she sang with tremendous success with the Quebec Symphony Society, and where she was the guest of Mrs. William McPherson at a reception given in honor of Lady Augusta Fane, of London. Miss Ormond was entertained at luncheons, dinners, driving parties, but she insists she enjoyed the tobogganing best of all.

Miss Ormond sang Coquard's "Plainte d'Ariane," and "Viens Aider," from Saint-Saëns's "Samson et Dalila." She was recalled a half-dozen times after each selection, and was obliged to repeat both numbers before her audience appeared to be even partially satisfied. Miss Ormond won the hearts of the English, French and Canadian music-lovers and society people who were out in full force, by her charming personality and her thoroughly delightful singing. She received excellent notices in all the Quebec papers, including *Le Soleil*, the principal French paper in that city.

Miss Ormond will be at home until after the holidays, when she will start on a six weeks' concert and recital tour of the South and West. D. L. L.

Manhattan Novelties for Boston

Oscar Hammerstein announces that, although the details of the Boston engagement are not settled, he will give the descendants of the Puritans a taste of this season's Manhattan novelties.

Hadley to Conduct in Wiesbaden

Henry K. Hadley, the distinguished American composer, has been engaged to conduct his "Salomé" at the Kurhaus Cycus Konzerts in Wiesbaden, January 9, 1909.

For the first time in its history, the St. Cecilia Society of Rome, the most elite and exclusive musical organization in Italy, has engaged an American as one of the soloists at its concerts. The fortunate American is Francis MacMillen, the violinist, who seems to be duplicating in Europe this year his success in America last year. MacMillen will play at the St. Cecilia concert to be given in February under the patronage of the Dowager Queen Margarete.

Francis MacLennan, the American singer of the Royal Opera, Anton Hekking, cellist; Rudolph Ganz, pianist, and Theodore Spiering, violinist, were the soloists at a concert given recently in the parlors at the Hotel Adlon, in Berlin.

"Pelléas et Mélisande" is beginning make an impression in Berlin.

CHILD GARDEN MUSIC SCHOOL

Normal Classes at Studio beginning in November, February and July. Correspondence Lessons during entire season. Send for catalogue.

MISS JOSEPHINE A. JONES
505 Huntington Chambers Boston, Mass.

THE ADAMOWSKI SZUMOWSKA TRIO

Mme. Szumowska, Mr. T. Adamowski, Mr. J. Adamowski
Management, W. S. BIGELOW, Jr.

The Eminent Polish Pianists
in Recital

687 Boylston Street, BOSTON

The Mason & Hamlin Piano Used Exclusively

MISS JANET DUFF

NOTED ENGLISH CONTRALTO
In America, Oct. '08 to May '09
Management, W. S. BIGELOW, Jr., Boston

EDITH THOMPSON

The American Pianiste
Management
Mason & Hamlin Piano Used W. S. BIGELOW, Jr., Boston

EMMA BUTTRICK NOYES

SOPRANO
Dates Now Booking
Management, W. S. Bigelow, Jr., Boston

MISS EDITH CASTLE

CONTRALTO
Management
W. S. Bigelow, Jr., BOSTON

THOMAS EVANS GREENE

TENOR
Dates Now Booking
Management
W. S. BIGELOW, JR., Boston
687 Boylston St., Boston

Mme. EVTA KILESKE

DRAMATIC SOPRANO
W. S. BIGELOW, JR., Manager BOSTON
Personal Address: 369 Harvard St., Cambridge
Tel. 1004 Camb.

Australian Prima Donna Creates a Sensation at the Opera in Paris



MME. SALLA MIRANDA

Parisian Musical Circles Are Aroused Over Her Performance of "the Queen" in "Les Huguenots"

PARIS, Dec. 20.—Paris is enjoying the sensation created by the latest debutante at the Opéra. Mme. Salla Miranda, a young Australian with a Melba-like voice, a silvery soprano of great richness, made her first appearance as *Gilda* in "Rigoletto" toward the close of the season last Spring. Since then she has had one or two other successes in different rôles, but the other night she scored a veritable triumph as the *Queen* in "Les Huguenots." Mme. Miranda has already sung at Covent Garden, London, and is to sing as guest at Luxembourg this week, going from thence to Holland, where she will have several performances.

England, the country of festivals, is to add two more cities to its festival centers next year, Brighton and Newcastle-on-Tyne.

She is the pupil of Mlle. de Garetti, of Paris.
LOUISE LLEWELLYN.

SAUER ELECTRIFIES ST. PAUL AUDIENCE

Director Rothwell's Orchestra Gives Notable Program at Popular Concert

ST. PAUL, MINN., Dec. 28.—The sixth popular concert of the St. Paul Symphony Orchestra, Walter Rothwell, conductor, and Emil Sauer, soloist, was the most successful of all the "Pop" concerts given so far this season.

Emil Sauer fairly electrified his audience by the performance which he gave of his own concerto in E minor. The perfect technic of this player was absolutely dominated by his musical feeling, thus causing a well-rounded exposition of his various numbers. In addition to the concerto Mr. Sauer played a Tarantella by Liszt and a Chopin nocturne.

Conductor Rothwell and the orchestra gave Mr. Sauer such a perfect accompaniment that they were forced to share in the applause which greeted the soloist at its finish. The other orchestral numbers were Mendelssohn's "Wedding March," some of the Grieg music to "Sigurd Jorsalfar," and a Vienna waltz. F. L. C. B.

How Paris Regards M. Renaud

Comadix, a Paris theatrical newspaper, recently conceived the idea of establishing an "Academy of Artists." It submitted to its readers a list of one hundred and fifty artists well known to the Parisian public, which was requested to select by vote twenty artists, men or women, whom it deemed the most worthy of the honor. The result of the election has just been announced, and among names such as Sarah Bernhardt, Coquelin, Réjane, Mounet-Sully, the first lyric artist designated was Maurice Renaud. The name which immediately follows his among the singers is that of Jean de Reszke.


Has Become a Part of Our Musical Life

NEWTONVILLE, MASS., Dec. 22, 1908.
To the Editor of MUSICAL AMERICA:
Enclosed find check for another year's subscription to your valuable and public-spirited paper. It has become a part of our musical life.

Let me thank you for your kind notices of my work this Fall.

Sincerely,
MARY FAY SHERWOOD.

The Munich Court Opera Intendant has refused to release Frau Burk-Berger from her contract. She is the soprano who resigned in a huff because *Elektra* was given to another singer.



BOSTON'S
EMINENT
BASSO

RALPH OSBORNE

DIRECTION
J. E. FRANCKE
1402 Broadway, New York

FOX-BUONAMICI

FELIX FOX CARLO BUONAMICI
and Corps of Instructors

STEINERT HALL BOSTON

SCHOOL OF
PIANOFORTE
PLAYING

GEORGE DEANE

CHAS. B. STEVENS

MISS HARRIET S. WHITTIER

CZERWONKY

WILLARD

MR. and MRS. GAINES

Tenor Soloist and
Teacher of Singing.
Lang Studios, 6 Newbury St., Boston

Teacher of
SINGING
Miss H. C. Westcott, Ass't
Steinert Hall, Boston

Vocal Instruction and Soprano Soloist
Studio, 246 Huntington Ave., BOSTON
Portsmouth New Hampshire, Mondays

Violin Virtuoso
TEACHING
Steinert Hall, Boston

BASSO FLINT
160 Boylston St.
Soloist with Handel and Haydn Society (Boston) five times.

"The Gaines' recitals recall those given by Mr. and Mrs. Henschel."
—Boston Advertiser

MISS HARRIET S. WHITTIER

CZERWONKY

WILLARD

MR. and MRS. GAINES

Vocal Instruction and Soprano Soloist
Studio, 246 Huntington Ave., BOSTON
Portsmouth New Hampshire, Mondays

Violin Virtuoso
TEACHING
Steinert Hall, Boston

BASSO FLINT
160 Boylston St.
Soloist with Handel and Haydn Society (Boston) five times.

"The Gaines' recitals recall those given by Mr. and Mrs. Henschel."
—Boston Advertiser

MISS HARRIET S. WHITTIER

CZERWONKY

WILLARD

MR. and MRS. GAINES

Vocal Instruction and Soprano Soloist
Studio, 246 Huntington Ave., BOSTON
Portsmouth New Hampshire, Mondays

Violin Virtuoso
TEACHING
Steinert Hall, Boston

BASSO FLINT
160 Boylston St.
Soloist with Handel and Haydn Society (Boston) five times.

"The Gaines' recitals recall those given by Mr. and Mrs. Henschel."
—Boston Advertiser

MISS HARRIET S. WHITTIER

CZERWONKY

WILLARD

MR. and MRS. GAINES

Vocal Instruction and Soprano Soloist
Studio, 246 Huntington Ave., BOSTON
Portsmouth New Hampshire, Mondays

Violin Virtuoso
TEACHING
Steinert Hall, Boston

BASSO FLINT
160 Boylston St.
Soloist with Handel and Haydn Society (Boston) five times.

"The Gaines' recitals recall those given by Mr. and Mrs. Henschel."
—Boston Advertiser

MISS HARRIET S. WHITTIER

CZERWONKY

WILLARD

MR. and MRS. GAINES

Vocal Instruction and Soprano Soloist
Studio, 246 Huntington Ave., BOSTON
Portsmouth New Hampshire, Mondays

Violin Virtuoso
TEACHING
Steinert Hall, Boston

BASSO FLINT
160 Boylston St.
Soloist with Handel and Haydn Society (Boston) five times.

"The Gaines' recitals recall those given by Mr. and Mrs. Henschel."
—Boston Advertiser

MISS HARRIET S. WHITTIER

CZERWONKY

WILLARD

MR. and MRS. GAINES

Vocal Instruction and Soprano Soloist
Studio, 246 Huntington Ave., BOSTON
Portsmouth New Hampshire, Mondays

Violin Virtuoso
TEACHING
Steinert Hall, Boston

BASSO FLINT
160 Boylston St.
Soloist with Handel and Haydn Society (Boston) five times.

"The Gaines' recitals recall those given by Mr. and Mrs. Henschel."
—Boston Advertiser



THE MUSICAL AMERICA COMPANY
PUBLISHERS

Published Every Saturday at
135 Fifth Avenue, New York

By THE MUSICAL AMERICA COMPANY,
John C. Freund, President, address 135 Fifth Ave., New York
Milton Weil, Treasurer, address 135 Fifth Ave., New York
Leopold Levy, Secretary, address 135 Fifth Ave., New York

JOHN C. FREUND - - Editor

PAUL M. KEMPF, Managing Editor

Boston Office:
DELBERT L. LOOMIS
Room 1001, 120 Boylston
Street
Long Distance Telephone
570 Oxford

Chicago Office:
CHARLES E. NIXON
RENE DEVRIES
241 Wabash Avenue
Room 409
Telephone Harrison 4383

MILTON WEIL - - Business Manager
JOHN LAVINE, Manager for the Musical Profession

SUBSCRIPTIONS

For One Year (including Postage) . \$2.00
Canada (including Postage) . . . 3.00
Foreign (including Postage) . . . 3.00
Single Copies10

Telephones: 5070-5071-642 Gramercy
(Private Branch Exchange Connecting all Departments)

New York, Saturday, January 2, 1909

"Musical America" has risen to chronicle the national endeavor, the national work in music, and to establish a principle, the principle of honesty and justice in musical journalism.

Parasites Who Prey on Musicians

Recently *Der Barde*, a German magazine devoted to musical interests in this country, published an article on "The Parasites Who Prey on Musicians," by Signor di Pirani, the talented composer and pianist who has spent his Winters in New York for some years.

In this article Signor di Pirani says that clubs and societies, of which there are any number, expect to vary their programs with music furnished by musicians even of eminence, who are required to perform without any remuneration whatever. To add to the imposition, Signor di Pirani says that individual members of these various clubs and associations, ladies high in society, expect the artists to play at their "Afternoons" and "At Homes." Church organizations are also offenders.

Would any one dare, Signor di Pirani asks, to use the physician or the architect or the lawyer in this way? He also contrasts the large sums paid by fashionable clubs for flowers and decorations with the "Oh, thanks so much!" the only reward given the musician, who is the center of attraction of the affair. And to add insult to the injury, the ladies who attend such functions will not hesitate to criticize the gowns of the lady musicians who give their services for nothing, and will not hesitate to make unpleasant remarks about the personal appearance of the men who sing and entertain them.

The readers of *MUSICAL AMERICA* know that this subject has already been ventilated in these columns, and an earnest appeal has been made to musicians to resist grafters of the kind described by Signor di Pirani.

Perhaps the worst offenders are not so much the so-called "club" women, for the reason that an appearance before them, after all, carries with it a certain prestige. But there are women in the field who get up so-called "amusement societies," for which they will secure, we will say, two or three hundred members, the annual subscription being from \$20 to \$25, which means an income of \$4,000 to \$6,000 a year.

For this the people who get up these clubs furnish about four to five "entertainments," with a little light lunch. The talent they secure for nothing by liberal promises of press notices and engagements

by wealthy patrons, which, of course, in no instance have materialized.

We have in mind one particular offender in this regard, a woman who has exploited a number of clubs, and when any talent appears at these organizations she promptly corrals it and by honeyed words and specious promises gets the singer or player or actor to come to her meetings and play or sing or give a recitation for nothing.

However, it would be most unjust to include in any sweeping denunciation all the clubs and societies of New York. An appearance before such a club as the Lambs, or the Players, certainly conduces to add to the reputation of an artist. It is an honor to appear before the members of such organizations.

Then there is the leading Bohemian club of New York, the Pleiades, which meets every Sunday night at the Brevoort House and which has among its members singers of distinction, painters, architects, doctors, lawyers, managers, editors of papers of importance, besides leading business men. After the dinner there is an informal performance to which the members of the club as well as others who may be present are asked to contribute. There is always one person of prominence as "the guest of honor." The club has entertained some of the most distinguished personages in art, literature, music and the drama, generals of the army, admirals, diplomats, in a kindly and informal way and it has to its credit that it has aided composers and helped start the careers of some singers and players who are now eminent in their professions.

As the members bring their wives, daughters and lady friends, the freedom of the evening is always kept within bounds, and I know of no other organization of its kind of which it can be said that its purpose is so genial and worthy and its attitude toward musicians and members of other professions so kindly. It can be further said that engagements have followed an appearance at the Pleiades.

However, the main charge must stand, namely, that musicians are more preyed upon than the members of any other profession by ambitious society women and managers of these so-called "amusement clubs," and the sooner the musicians take the matter up and refuse to give their services gratis for such people the better it will be for them.

Only the other night Paul Dufault, the popular and eminent Canadian singer, called down the manager of one of these "amusement" organizations and told her frankly when she invited him to sing before her society that his voice was his "bread and butter" and that, while he was always pleased to sing before the Pleiades—for that was his club and his home—he did not propose to sing before societies that were evidently only organized for "graft."

John C. Freund

The Use of English in Singing

In the January issue of *Scribner's Magazine* Francis Rogers, the well-known baritone singer, has an exceedingly interesting article on the subject of "The Use of English in Singing," which article has been reproduced in part in this issue. We commend those who are interested in the subject to read it carefully.

Mr. Rogers takes the ground that we, as a nation, shall never be creatively of any account at all in the great musical world until we cease to treat music as an exotic art, as something which we have practically to get from other nations.

He takes up and controverts the assertion be some that the sound of English is unmelodious, because of its many consonants. He shows that we are no richer in consonants than the Germans, and German is certainly accepted as a suitable vehicle for song. Furthermore, a richness and variety in consonant sounds adds to the vocal ex-

pressiveness of a language, as the best German singers have amply proved.

Mr. Rogers further calls attention to the fact that the French listen to songs and operas in French; the Germans listen to songs and operas in German; the Italians to songs and operas in Italian; the Russians to songs and operas in Russian. Why should not the English listen to songs and operas in English? Have we not, also, plenty of good singers who can sing English well?

Mr. Rogers reminds us that in a last season's cast of "Tristan und Isolde" at the Metropolitan, three of the principal singers, Fremstad, Homer and Blass are Americans. Let us add that only the other night an exceedingly fine performance of "Trova-tore" was given, in which all the principal singers, including Mr. Martin, Mme. Eames, Louise Homer, were Americans with the exception of Signor Amato the baritone.

Perhaps the best point made by Mr. Rogers in his article is that the trouble with the average English singers is that they will not expend the same pains in learning to sing distinctly the words of a song or musical composition as the French, Germans and Italians do. Mr. Rogers might have made an excellent and forcible illustration of his point, by referring to Dr. Wüllner, who, with very little voice, manages to enthuse his audiences, because he brings out not only the spirit of a composition, but every word in it.

The great trouble with English, and particularly American songs—and here we may include the average song that is given at a concert or recital—is that the singers do not know how to pronounce the words, one of the reasons being that, in many cases, they rely absolutely on the melody and accompaniment, and also because they think that they are following out the Italian method by singing purely on the vowels, neglecting the consonants, and so the audience is in blissful ignorance as to the meaning of the song they hear.

It is not so long ago that we heard a young lady sing a composition. The sounds that came to us were "Wah-claw-raw-baw-jawey." A glance at the song showed that what the lady should have sung was "Wait till the clouds roll by, Jennie."

It can be claimed, with justice, and we have only to read the poets to find it true, that the English language has a music of its own, distinct and undoubted, and, therefore, there is no reason on earth why it should not be used in opera, oratorio and in ballads. Great composers, as Mr. Rogers points out, like the three great German composers, Handel, Haydn and Mendelssohn, have shown that English can lend itself to the happy expression of great musical ideas, and the Gilbert and Sullivan operas prove to us that, in lighter vein, good English and good music can dwell together in blissful wedlock.

But even when we have proved that English is a singable language, and that it would greatly conduce to the enjoyment of English and American audiences to hear their operas in English, if the English the singers sing is unintelligible, what has been gained?

Much of the trouble rests on the habit of our singers to follow what they believe is the Italian method, namely, to sing on the vowels, with an elimination of the consonants, as far as possible. Intelligibility can only be obtained by forming the syllables distinctly, and that can only be done by putting a certain amount of emphasis upon the consonants.

And here it may be well to tell our singers that when there is a certain syllabic distinctness the voice will carry far better than when the notes are sung simply on the vowels.

Mr. Rogers has done well to bring up the subject. It cannot be discussed too often.

It appears that "Elektra" will not supplant "The Merry Widow" in point of popularity. Advance reports indicate that there is not a single strain in the whole opera which lends itself to whistling.

PERSONALITIES



John B. Bovello

The above snapshot represents John B. Bovello, director of the Greater Washington Band of Washington, D. C., and an active figure in the musical life of the National Capital. Mr. Bovello is at present making a trip to Europe, visiting the principal musical centers. He writes from Rome that he never fails to receive his copy of *MUSICAL AMERICA* each week, and expresses his appreciation of the paper as a means of keeping him in touch with musical affairs in this country.

Ferrero—Prof. Guglielmo Ferrero, the distinguished Italian historian who is visiting this country, has, after observing our state of musical culture, applied the words of Socrates. Socrates said of Athens: "When Athens was a very intellectual, a truly civilized, city, we had no music to disturb our conversation; now that Athens is full of rich foreigners who have no culture we have music everywhere."

Sembrich—Mme. Marcella Sembrich has the following to say in regard to the rights of the artist and the authority of the conductor in the interpretation of a rôle: "In a general way, I think artists—I mean, of course, artists of importance—should be permitted to interpret their rôles, both musically and histrionically, in the manner best suited to their nature and their temperament. But this is true only up to a certain point. The broad outlines of each rôle must be respected, even by great artists. After that, they should be at liberty to color their rôle with their own individuality."

Renaud—Maurice Renaud, the baritone, has decided views as to the right of artists to use their own individual interpretations of their rôles. "In principle," he says, "I see no objection to making young artists conform with routine, with custom and tradition. When they have gained experience they will have no trouble in asserting their originality, if they have any. In theory, however, I also believe that artists, or at least great artists, should be entirely independent. They should be free to interpret their characters as they think fit."

Fremstad—Olive Fremstad, the well-known grand opera singer, was brought up near Minneapolis, Minn., and saved money for her vocal studies from the proceeds of her teaching and church work in Chicago. It is said that John Johnson, now Governor of Minnesota, and Olive Fremstad were playmates as children.

Barrymore—Ethel Barrymore, the actress, is said to have high aspirations for an operatic career. She is studying with one of New York's best-known teachers of singing.

Della Rocca—Giacinta della Rocca, the violinist who appeared at the Hermann Klein concert in New York, Sunday, is a native of Milan, Italy, and comes of a family noted for beauty and musical accomplishments. Her father and tutor, Signor della Rocca, was formerly one of the musical directors at La Scala. Miss della Rocca was a pupil at the Paris Conservatory, where she graduated with honors.

Gay—Maria Gay, the Metropolitan's new *Carmen*, first studied in Paris with Ada Adini, an American. Six years ago Raoul Pugno, the French pianist, engaged her for a concert tour of the Netherlands, and three years later Eugène Ysaÿe arranged a Brussels début for her.

Coward—Dr. Henry Coward, conductor of the Sheffield Festivals in England and the Sheffield Choir that recently visited Canada, bears a resemblance in appearance to his distinguished countryman, Sir Edward Elgar.

WITH THE AMERICAN COLONY IN BERLIN

Christmas Holidays Offer Few Musical Events—Pupils from Various Parts of the United States Studying in the German Capital

BERLIN, Dec. 20.—With all the holiday excitement and the interest of Berliners centered in the festivities incident to the Christmas celebration, the number of concerts and musical affairs has suffered a distinct "slump."

Two chamber music concerts by the Moskauer Streich Quartet, which is under the patronage of the Royal Russian Musical Society, brought forth a quartet in D major, by Borodin, a trio in D minor, by Rubinstein, and Tschaiikowsky's Quartet in F major, op. 22.

Alfred J. Blackman, basso, of Honolulu, Hawaiian Islands, has arrived in Berlin to study with Professor Emerich.

Mignon Aurell, soprano, who sang at the Worcester (Mass.) Festival with the Boston Symphony Orchestra a year ago, is coaching again with Alexander Heinemann.

Louis Siegel, violinist, and Francis Hendricks, pianist, played the Grieg Sonata, op. 45, at a concert in Mozart Halle, on December 11.

Mrs. Maurice Black, formerly of New York and Indianapolis, who is now known as Mme. Chier, has been enjoying exceptional success on the concert stage through Bohemia, lately.

Mrs. Olga von W. Haskell, and her daughter Cecelie have arrived from Paris and have taken the apartment formerly occupied by Glenn Hall in Babarossastrasse. Mrs. Haskell is at home every Sunday to the large colony of American students. Interesting programs will be given during the season at her studio.

May Peterson, the Chicago soprano, recently sang for Princess von Bülow at the Hotel Adlon, and the Princess was so charmed by her performance that she made arrangements to have Prince von Bülow hear her also. Miss Peterson has come to Berlin from Florence, Italy, where she has been studying for opera.

Ellison Van Hoose, the American tenor, was very successful in his performance under Nikisch at the Gewerbehause concert in Leipzig on December 10.

Several new works were introduced at the second Berlin concert of the season in Beethovensaal by Theodore Spiering, the American violinist. Herbert Dittler, of Chicago, one of Mr. Spiering's pupils, assisted.

Louis Persinger, the concertmeister of the Bluthnersaal Orchestra, has accepted an offer to become head of the violin department in the new Imperial School of Music and Fine Arts, in Winnipeg, Canada.

The first appearance this season of the Brussels String Quartet, composed of Franz Schörg, Hans Daucher, Paul Miry and Joseph Malkin, took place in the Klindworth-Scharwenka Saal. Claude Debussy's string quartet in G minor received a notably effective performance.

Max Reger, the eminent composer, came to Leipzig to accompany Gertrude Fischer-Maretzki in her Brahms-Reger Abend in Bluthnersaal.

The soloists at the second concert in the Philharmonic Saal were Tilly Koenen, the Dutch lieder-sängerin; Frederic Lamond, the pianist, and Franz Von Vecsey, violinist, who had a particularly rousing reception after his performance of his Paganini concerto.

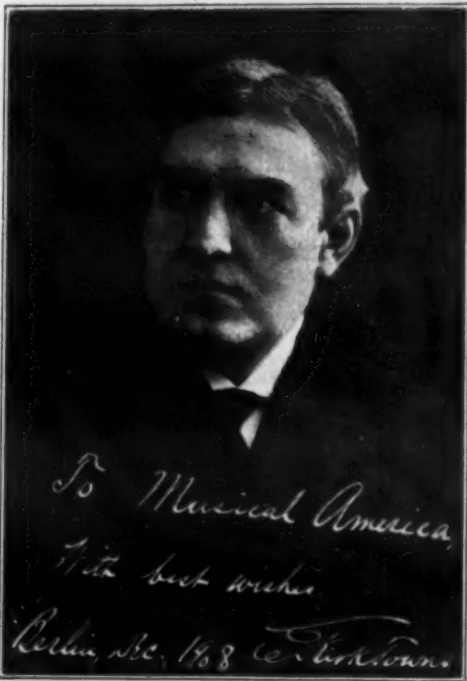
Mr. and Mrs. Kirk Towns have returned to Berlin after an absence of three months which they spent in Milan, where Mr. Towns did some supplementary studying. Mr. and Mrs. Towns have taken an apartment at No. 7 Heilbronnerstrasse, and will remain in Berlin until the beginning of May. He has a five-year contract at the Royal Opera House in Wiesbaden to sing such rôles as *Telramund*, *Wolfram* and *Amasro*.

Dr. Leopold Schmidt, critic of the *Tageblatt*, recently gave a lecture on "Parsifal." Edgar J. Rose, of Rochester, N. Y., has entered the piano class of Herr Krause in the Sterns Conservatory. He is a gradu-

ate of the Ithaca Conservatory of Music, and was later a pupil of Sophie Fernow in Rochester.

Little interest was shown in the *première* performances of Leo Blech's "Versiegelt" and Lapparas's "La Habañera" at the Royal Opera.

Walter Morse Rummel, the prominent



KIRK TOWNS

American Opera Singer, Who Has Returned to Berlin After a Successful Season in Italy

young American composer, received flattering criticisms for his new Sonata in E Minor for violin and piano, which had a public hearing last month.

Lewis J. Hathaway, head of the Montpelier (Vt.) Seminary of Music, is in Berlin studying with Krause. Another Krause pupil is Mrs. Frank Godfrey, of Chicago.

Lucy Gates, a coloratura soprano from Salt Lake City, and Mrs. Powers, a teacher of singing from Grand Rapids, Mich., are studying with Mme. Corelli.

J. B. Cragun, formerly of Kingman, Kan., and later at Oberlin for four years, has entered the Sterns Conservatory for a course in violin. JASON MOORE.

L. A. RUSSELL LECTURES

Second Talk on "Common Sense in Voice Study"

The second of Louis Arthur Russell's informal talks on "Common Sense in Voice Study" was given at his studio in Carnegie Hall on Tuesday evening, December 22. The subject was "The English Language in Song," and the following program was used in illustration:

Aria, "More Regal," from "Queen of Sheba".....Gounod
 "To Be Sung on the Water".....Schubert
 "Margaret at the Spinning Wheel".....Schubert
 "The Blue Bell".....Schubert
 "The Yellow Daisy".....From "An Old Garden".....MacDowell
 "The Clover".....Bemberg
 "Hindoo Song".....Delibes
 "Maids of Cadiz".....Thomas
 "Dost Thou Know," from "Mignon".....von Fieltitz
 "The Moorlands Fair".....Severn
 "Spring Song".....Russell
 "Cradle Song".....Russell
 "My Secret".....Russell
 "The Maiden's Question".....Russell
 "When Thou Art Near".....Russell
 "King of Thule" and "Jewel Song," from "Faust".....Gounod

As usual, Mr. Russell's talk was illuminating and helpful to his hearers.

Mr. Russell had the assistance of Mrs. Clifford Marshall, soprano, who sang intelligently, artistically and with fine English diction, all of which can be said of the singers whom he selects for his lectures.

The Leadership of the WEBER PIANO

¶ Paderewski and Rosenthal, the two foremost pianists of the day, used the Weber Piano on their last tours of this country.

¶ Caruso and Bonci, the two greatest tenors of the day, use the Weber Piano and assert its superiority.

¶ Such famous composers as Puccini and Humperdinck have endorsed the Weber and expressed their sincere belief in its artistic pre-eminence.

¶ The unanimous preference expressed by these and many other celebrated musicians, surely indicates that the Weber Piano must be possessed of qualities that establish its leadership beyond question. Yet you are not asked to accept the verdict of these great celebrities without personal investigation. The piano that has evoked all this enthusiasm is *here to-day* for you to hear and try. All that we ask is to permit your own senses to bear witness that it is indeed *the* piano of all others that you would rather own.

The Weber Piano Company

Aeolian Hall, 362 Fifth Avenue, near 34th St., NEW YORK CITY

Songs They Sing in China

Here is a list of Chinese songs which our consul at Shanghai found on a music program, and which is worth recording because most of the titles would look familiar upon Broadway: "Opening the Hand," "The Eight Boards," "The Maid of the Green Willow," "Mother Understands Me Well," "Alone at Home," "Dame Wang," "The Abode of Love," "The Widow's Lament," "Painting Fans," "Breaking the Looking Glass," "Making Verses with a Bird," "The Locust's Fate," "The Seal of Longevity," "The Ladder of Happiness," "The Happy Dream," "The Men Who Fear Their Wives," "The Crockery Mender." Of these the great Emperor Kanghsi is believed to have written "The Eight Boards," nearest to which, perhaps, come our own nine muses. The others are apparently reminiscent—or, better, anticipatory—of such modern and Occidental lyrics as "Tit Willow," "Mother, Mother, Mother, Pin a Rose on Me," "The Merry Widow," "The Amorous Goldfish," "Any Rags," etc., etc.—*New York Evening Mail*.

Of Great Value to the Library

NEW ENGLAND CONSERVATORY OF MUSIC, BOSTON, MASS., Dec. 22, 1908.
 To the Editor of MUSICAL AMERICA:
 We gave our copy of MUSICAL AMERICA for November 21 to be placed in the corner-stone of the new Boston Opera House. Kindly send us a duplicate for our file. MUSICAL AMERICA is the best of its kind, and is of great value to us in the library. Yours very truly,
 (Miss) M. A. THAYER, Librarian.

SCHUMANN-HEINK'S EARNINGS

She Tells How Her Art Brought Her Better Returns in America

In a recent interview in Dresden Mme. Schumann-Heink, who is busily engaged in preparing the part of *Clytemnestra* for the *première* of Richard Strauss's new opera, "Elektra," gave for the first time her reasons for becoming a citizen of the United States.

"In Germany," she said, "I never earned more than from \$1,000 to \$1,750 per annum," she said, "though I was a prima donna of one of the richest theaters in Hamburg. Only after I had closed with Mr. Grau in New York did the Berlin Opera offer me a contract with a guarantee of \$6,000 per annum."

"Before I went to the United States the German press spoke of me as a singer of the first order and a great artist, and many honors were showered upon me by the public, but at home I had half a dozen half-starved children. Indeed, the specter of want never left my fireside while I was working exclusively on the German operatic stage."

"In the United States I gave last year one hundred and thirty concerts, each netting me \$1,000."

"In addition, I made considerable money by singing for a talking-machine company."

The Flonzaley String Quartet made a deep impression on their European tour. They received veritable ovations because of their fine ensemble and incomparable technique.

ERNEST GOERLITZ

LATE MANAGER OF THE CONRIED METROPOLITAN OPERA CO.

MUSICAL BUREAU

439 FIFTH AVENUE, COR. 39th STREET, NEW YORK

PHONE, 4426 38th St.

Sole Agent for Concert Engagements of ALL THE ARTISTS

WHO ARE UNDER CONTRACT FOR OPERA AND CONCERTS WITH THE

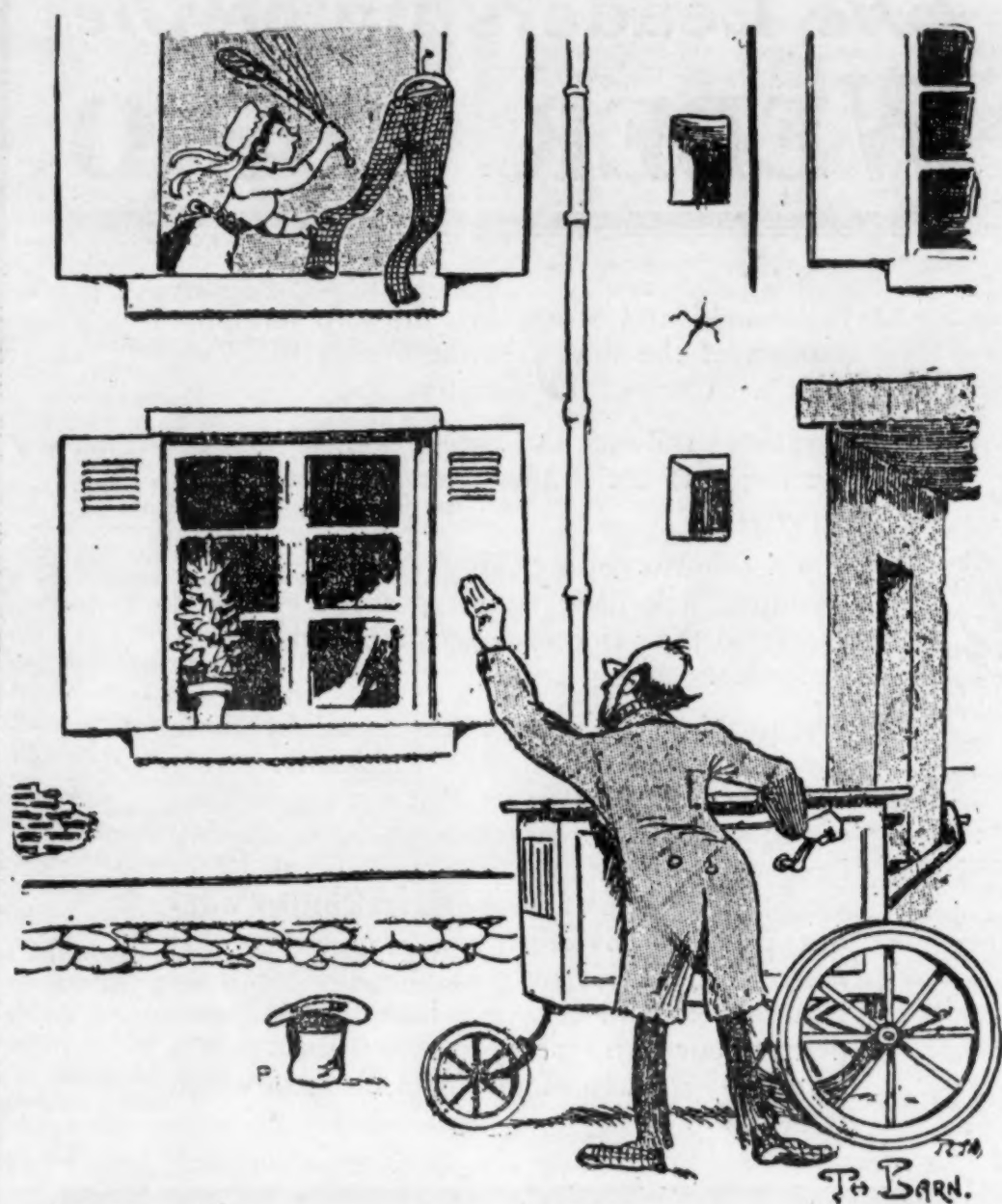
METROPOLITAN OPERA COMPANY

Sole Representative for all engagements of

MADAME OLIVE FREMSTAD
 MADAME MARIE RAPPOLD

MADAME JOSEPHINE JACOBY
 MR. G. CAMPANARI

THE MUSICAL ORGAN GRINDER



"Not so quickly! This is a slow waltz."

GLENN HALL
TENOR

In America: December, 1908; January, February, March, April, 1909

EXCLUSIVE MANAGEMENT:
HAENSEL & JONES
1 EAST 42d ST. NEW YORK

AUSTIN VIOLINIST
FLORENCE Management: GEO. S. GRENNELL
604 2d Street, Brooklyn, N. Y.
Personal Address:
15 Willow St., BROOKLYN, N. Y.

J. MENDELSON, PH.D. VOCAL CULTURE
PIANO COMPOSITION
874 Carnegie Hall New York

MERRITT-COCHRAN SOPRANO
Oratorio, Concert, Recital
113 Macos St., Brooklyn, N. Y.
Phone 2305J Bedford

Janet SPENCER CONTRALTO
Management, HENRY WOLFSOHN
131 East 17th Street, New York

CLARENCE EDDY CONCERT ORGANIST
930 West End Avenue
NEW YORK
Telephone, 3928 Riverside
PUPILS RECEIVED
Management: Haensel & Jones
1 East 42d St. New York

Mme. NIESSEN STONE CONTRALTO
Metropolitan Opera Co.
Address: Ernest Goerlitz METROPOLITAN OPERA HOUSE New York SEASON 1908-09

EDWIN GRASSE VIOLINIST
ADDRESS
556 Fifth Avenue

DANIEL BEDDOE DRAMATIC TENOR
CONCERTS, ORATORIO, Etc.
Address, HENRY WOLFSOHN, 131 E. 17th St.

CONCERTS: ORATORIOS
SONG RECITALS
Exclusive Management:
HAENSEL & JONES
1 East 42d St. New York
FLORENCE SOPRANO
Personal Address
HINKLE 122 W. 114th St.
NEW YORK

Dr. F. D. LAWSON TENOR
Studio: 1 East 42d Street
Management: R. E. JOHNSTON
St. James Building. New York

NORMA TRIO PIANO: VIOLIN: 'CELLO
Address J. E. Francke, 1402 Broadway

PAUL DUFALT TENOR
Oratorio, Concert, Recital, Instruction
339 WEST 23d STREET, NEW YORK
Phone 2992 Chelsea

Hard Pan

[Henry Edward Warner in the N. Y. Globe.]

I.
Once an artist and a singer and a bard
Started out to universalize the arts;
Where the tendency to Greed the Truth
retards.
They would give the loftier speed that
Truth imparts.

II.
So the artist, with imaginative eye,
Dipped his brush in noblest thoughts and
wrought away;
And the singer sang his songs unto the
sky,
While the poet dreamed, as only poets
may.

III.
So they wrought and sang and dreamed,
and people came
And admired the things they wrought
and sang and dreamed;
And the praise the people gave was all the
same,
But they never cared to purchase, so it
seemed.

IV.
Then the artist and the singer and the bard
Sighed apart: "Oh, life is very, very
sweet,
But the path of the idealist is hard."
Unison: "I wonder when we're going
to eat."

V.
So the upshot of this higher art crusade
Was: The artist painted goats to bleat
of beer,
While the singer sang the songs some
blacksmith made
And the bard wrote ads for soap and
other smear.

VI.
Oh, ye artists, singers, bards, and soulful
ilk;
Swiftly waxed this soulful trio rich and
fat,
For they'd smashed the cocoanut and found
the milk,
Which is consolation e'en for art, at
that.

Inspiration for His Students

WHITWRIGHT, TEX., Dec. 7, 1908.
To the Editor of MUSICAL AMERICA:
Enclosed find check for your paper, MU-
SICAL AMERICA. It is a source of inspiration
to my students to read and learn what is
going on in musical America. I assure you
it is a welcome guest in my classes at the
college. Most respectfully,
PROF. JAS. R. WEBSTER.
Grayson College.

Alys Lorraine, the new American prima
donna at The Hague, made a good im-
pression on a Liege (Belgium) audience
recently when she appeared there in con-
cert. One of her numbers was a song by
the prematurely deceased Belgian com-
poser, Guillaume Lekeu.

Success of Vernon Styles

S. C. Bennett has lately received a letter
from his pupil, Vernon Stiles, now in Vi-
enna. Mr. Stiles recently appeared as *Faust*
in the city of Gratz, near Vienna. During
the evening he was called before the cur-
tain thirteen times and the morning papers
gave him the most generous praise for his
excellent work. Felix Weingartner and
several of Vienna's musical critics were
present, all of whom were greatly pleased
with the singing of Mr. Stiles.

WE HAVE 5,000 COPIES
TO GIVE AWAY

OF

ARTHUR FARWELL'S STORY

"THE NATIONAL MOVEMENT
FOR AMERICAN MUSIC"

just reprinted from the current number,
December, 1908, of the

REVIEW OF REVIEWS

Send for one, You, and You.—Every-
body, especially members of musical
clubs seeking condensed knowledge of
American music and composers. Mr.
Farwell tells entertainingly of his life in
the West, the collecting of Indian and
Spanish-Californian folksongs, his strug-
gles for the recognition of a National Idea.

ADDRESS

THE WA-WAN PRESS, Newton Center, Mass.

Eleanor McLellan

TEACHER OF SINGING

Atelier Building, 33 W. 67th St., New York
Phone, 4225 Col.

Prominent Pupils Now Studying—Daniel Beddoe,
Tenor; Tom Daniel, Bass; Edward Strong, Tenor;
Beatrice Fine, Soprano; Charles Kitchell, Tenor; An-
toinette Harding, Contralto; Grace Munson, Contralto;
Suzanne Harvard, Soprano; Wm. Weild, Bass;
Georgie French, Contralto; Edwin Evans, Bass.

TOWNSEND H.
FELLOWS

Concert Baritone

Can be engaged
for

Oratorios, Concerts,
and
Song Recitals

Pupils prepared for professional
careers in all branches of singing,
from the rudiments of tone-placing
to repertoire.

For particulars address

503 Carnegie Hall, N. Y. City
Tel. 2940 Col.

CHRISTINE MILLER CONTRALTO
PITTSBURG ACADEMY
PITTSBURG, PA.

Ellen LEARNED CONTRALTO
Management, J. E. FRANCKE, 1402 Broadway
Phone: 3852 River Studio, 208 West 106 St

REED MILLER TENOR
HENRY WOLFSOHN
131 East 17th St., New York

DAISY CASTLEMAN MORRIS SOPRANO
CONCERT: TEACHING
AUSTIN, TEXAS

Mme. Anna E. ZIEGLER TEACHER AND INTERPRETER OF THE
ART OF SINGING
SPECIAL TEACHER'S COURSE
Phone: 1500 Columbus 163 W. 49th St.

MARION GREEN Basso Cantant.
THE PHILIP RAY AGENCY
Philip Ray & E. A. Stavrum
STEINWAY HALL, CHICAGO

Cunningham BARITONE
Management
HENRY WOLFSOHN
131 East 17th Street, New York

VAN YORK Mr.-Tenor and Mrs.-Soprano
Under Management of
ARTHUR F. GOODRICH
2 West 39th Street

GERTRUDE BELLE COLORATURA
SOPRANO
Eastern Representative
J. E. FRANCKE
1402 BROADWAY, NEW YORK
SAN FRANCISCO, CAL. Available for
Local Concerts
and Teaching.

WATERHOUSE SOPRANO
Management, Haensel & Jones
1 East 42d St., NEW YORK
Personal Address: 41 West 36th St.
Phone, 2660 38th St

MUSIC PUBLISHERS HAD BIG CHRISTMAS TRADE

Choirmasters, Organists and Choral Conductors Purchased New Works for Holiday Services

The Christmas holidays have brought big returns to publishers and dealers of church music especially adapted to performance at special services. A representative of MUSICAL AMERICA in making a tour of some of the New York publishing houses found that this year especial interest was shown by choirmasters, organists and choral conductors in procuring new music for their several fields of endeavor.

H. W. Gray & Co. report a good demand, about equally divided between English and American composers. It is impossible to get enough good American anthems. The English have a knack for writing music of a religious character, due, of course, to the existence of a national church. The British composer is brought up in it.

It is interesting to see the gradual and steady increase of the popularity of Episcopalian canticles in churches of other denominations. This house has published a number of new anthems this season, of which "Sing Daughter of Zion," Wareing; "A Song of Joy," West; "Thou Art My Son," Adams, and "Sing, O Heavens," Maunder, have been the most popular. The sales of English and French carols have been larger than in past years.

G. Schirmer's church music department has had an "unusually good season." Their special publication for 1908 was "Six Old French Christmas Carols," edited by Kurt Schindler; English versions by H. C. Chapman. One of them, "Little Jacques," is particularly pleasing.

The book department of this firm say that the buying of books, music cases and other paraphernalia intended for presents did not begin until three or four days before Christmas, and that bad weather greatly affected the sales. The music sales to churches of course was all over before the Christmas trade of the book department began.

C. H. Ditson & Co. report a steady trade. The "Musicians' Library," which usually attracts Christmas buyers, has been increased of late by a second volume of Bach's larger piano compositions, edited by Prout; "The Greater Chopin," edited by Hunkeler, and Grieg's larger piano compositions, edited by Mrs. Bertha Tapper. There have also been added some song collections, chief of which are "Songs from the Operas," edited by H. E. Krehbiel.

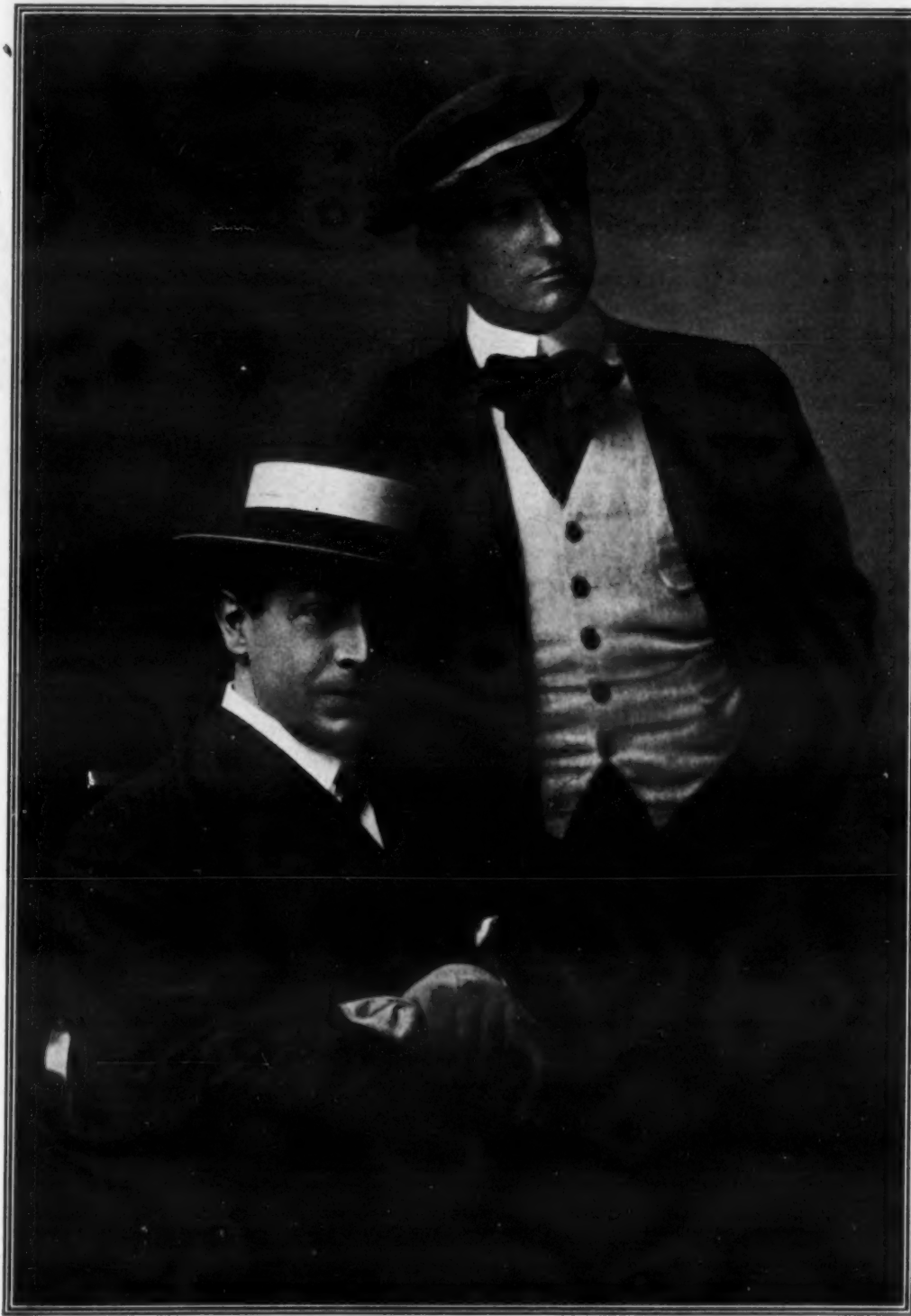
Some of our large churches have elaborate music on Christmas Day, but as a rule the day is not as important musically as Easter. Most of the churches with wealthy congregations are obliged to keep up high standard musical excellence throughout the year, and spend very little extra money for Christmas music. It is to the smaller churches with ambitious organists and music committees that the singer without permanent church work must look to give him employment on Christmas.

A few Americans, either by birth or adoption, have written new anthems this season, notably: "Rest, Gentle Jesus," D. S. Smith; "Angels From the Realm of Glory," S. A. Baldwin; "Sing We Merrily," G. E. Stubbs; "When Christ Was Born," L. Stokovski; "Eve of Grace," and Christus Salvator Natus Est," J. S. Matthews, and "In the Beginning," Mark Andrews.

About Christmas singing societies from Maine to California are giving oratorio concerts, and usually "The Messiah" is produced in every community large enough to support a choral union. Of late years the schools have paid more attention to Christmas music.

There is nothing in the signs of the

Opera Basso and His New York Teacher



OSCAR SAENGER AND ALLEN C. HINCKLEY

Popular American Singer on the Right and His New York Teacher, from a Photograph Taken at Bayreuth Last Summer

Allen C. Hinckley, the American bass of the Metropolitan Opera Company, who sang at Bayreuth in the Wagner festivals last Summer, spent a part of the time coaching with Oscar Saenger, the well-known New York teacher of singing. Mr. Hinckley has had a real success in his

American appearances this season and it may be attributed as much to Mr. Saenger's artistic advice as to the singer's excellent voice. Mr. Hinckley has been re-engaged to take part in the performances at Bayreuth the coming Summer.

Mr. Hinckley's early voice study was done with Carl Schachner of Philadelphia.

times to indicate that the spirit of Christmas is on the wane.

"The" Musical Paper

TENNESSEE ACADEMY OF MUSIC, NASHVILLE, TENN., Dec. 21, 1908.

To the Editor of MUSICAL AMERICA:

Enclosed is a renewal of subscription to MUSICAL AMERICA. I would not under any consideration be without it, as it certainly is "the musical paper." Compliments of the season, Very truly yours,

FRANZ J. STRAHM.

The company of the Theater an der Wien, Vienna, is to visit Paris next Spring

TETRAZZINI'S VOICE TO BE HEARD IN PARIS IN 2008

Phonographic Record of Her Singing Lodged in Vaults of the French Government

Mme. Tetrassini will sing in Paris in the season of 2008-09. It is rather early, however, to make forecasts so far ahead, and although Mme. Tetrassini does not pose as a successor to Methuselah, yet the fact remains that she has been engaged as just stated. The explanation of all this is that Alfred Clark, a rich American living in Paris, has a habit of presenting phonographic records of opera stars' voices to the French Government. He has already given canned song from the throats of Patti, Melba, Schumann-Heink, Calvé, Caruso, Scotti and Plançon, also a record of Kubelik's playing. For all of which the French Government has given him a decoration.

These reproductions, including one of Tetrassini's vocal pyrotechnics, will be kept in an hermetically sealed vault in the Opéra, where they will remain for one hundred years. Tetrassini will be the only singer engaged in this manner for 2008-09, but later records of new songs by Calvé, Plançon and Renaud will be preserved.

Consolation

(Max Smith in the N. Y. Press.)

If we are afflicted with more minor singers than we like, let us consider gratefully, at least, that we now have one of the finest orchestras in the world, two excellent choruses, Italian and German, and a new conductor, for whose presence, if need be, one would willingly sacrifice the delights of several prima donnas like Eames and Farrar. If the craze for prima donnas and tenors gives way slightly to an interest in conductors we need not wail. For years we have been crying for a better corps of conductors. Now at last Alfred Hertz, who for years has been working on the improvement of the Metropolitan orchestra, has been joined by two men of such indubitable greatness as Mahler and Toscanini. Are we to sneer at petty faults and gnash our teeth at the Italian régime when it has brought to us a genius like Toscanini?

Florence Austin in the West

Florence Austin, the well-known violinist of New York, will start on a long Western tour on January 9. Among other cities she will visit St. Paul, where she plays for the Schubert Club; Minneapolis, with the Minneapolis Symphony Orchestra; Fargo and Grand Lakes, N. D., and Duluth, Minn. It is possible that the trip may be extended to include Portland and Seattle. She will play, on December 29, at the New York College of Music.

Dr. Joyce, whose "Ancient Irish Music" is the standard work on the subject, is about to issue a larger work, to be entitled "Old Irish Folk Music and Songs." It will contain about 800 airs, never before published, which have been taken down from the peasantry in every county in Ireland.



GIORGIO M. SULLI

TEACHER OF
Mario Sammarco

Vocal Studio: 1425 Broadway (Metrop. Opera House) New York City

(MONDAY WEDNESDAY FRIDAY)

Phone 1274 Bryant

ROBERT G. WEIGESTER

VOICE CULTURE

From the rudiments of tone production to highest artistic finish.

STUDIOS: 962 and 963 CARNEGIE HALL, N. Y.

CECIL FANNING

BARITONE

Accompanist:
H. B. TURPIN

Eastern Mgr., J. E. FRANCKE,
1402 B'way, N. Y. Western
Mgr., The Musical and Dramatic
Direction of Chicago,
812 Fine Arts Building.

EDWARD STRONG

TENOR

7 West 92nd St.
NEW YORK
Telephone, 1424 River

JOHN BARNES WELLS

TENOR

CONCERTS, RECITALS, ORATORIO
Management, J. E. FRANCKE, 1402 Broadway

FREDERIC

MARTIN

BASSO

515 W. 124th St., New York
Telephone, 4858 Morning.

Management: Haensel & Jones
1 East 42nd St., New York

ELIZABETH DODGE

SOPRANO

ORATORIO, CONCERTS
AND
SONG RECITALS

Management: HENRY WOLFSOHN, 131 East 17th St., New York

CAROLINE

HUDSON

SOPRANO

Management
Walter R. Anderson
5 West 38th St., New York

KOTLARSKY

Young Russian Violinist
Management - HENRY WOLFSOHN
131 East 17th Street, New York

HERWEGH VON ENDE

Violin Instruction
Teacher of KOTLARSKY
212 West 59th Street, New York

LYNN HOBART

ORATORIO

CONCERTS

RECITALS

TENOR

Direction J. E. FRANCKE.

402 BROADWAY, NEW YORK

MR. GEORGE HENSCH

MIDWINTER SEASON:
January, February, March, 1909

STUDIOS:
834 CARNEGIE HALL
Tel. 6945 Columbus
NEW YORK

MR. WILLIAM N. BURRITT

VOICE SPECIALIST



HIS MUSICAL TRAINING.—Terrible Child—Will you please play something for me on the violin, Mr. Jones?
Jones—But I don't know how, Bobby.
Terrible Child—Oh, yes, you do, Mr. Jones. I heard mamma say you played second fiddle to Mrs. Jones.—*St. Louis Republican.*

Isolde's Suggestion

It was shortly after Isolde had proposed to Tristan on the forward deck of the liner they were traveling on, and had been refused, that the lady had an inspiration. "My dear, go and tell Tristan I wish to see him just a minute, please," she said to her maid. "You'll find him, probably, up in the smoking room playing penny ante with his private secretary, Kurwenal." The obedient maid departed and five minutes later returned with the knightly hero. "You sent for me, madam?" he said, striking an attitude in front of the rail that showed off his manly figure to great advantage.

"Yes, Tristan," said Isolde, blushing coyly and running the scales to conceal her agitation. "As I understand it, you decline to marry me because you are afraid you cannot support me in the style to which I am accustomed."

"That is the size of it, madam," said Tristan, bowing courteously and taking a shy at the high C just to keep his voice in tune.

"Well, then, you needn't worry, my dear," said Isolde, in three sharps and one flat. "We can both go to America and sing in grand opera for a thousand dollars a night apiece. I guess that will help pay for my motor car all right, all right."

And Tristan, striking a noble treble chord of seven notes, immediately gave in and, opening his arms, clasped Isolde to his upper register.—*New York Herald.*

THE LATEST "HIT."—The celebrated soprano was in the middle of her solo, when little Johnny said to his mother, referring to the conductor of the orchestra: "Why does that man hit at the woman with his stick?"

"He is not hitting at her," replied his mother. "Keep quiet."

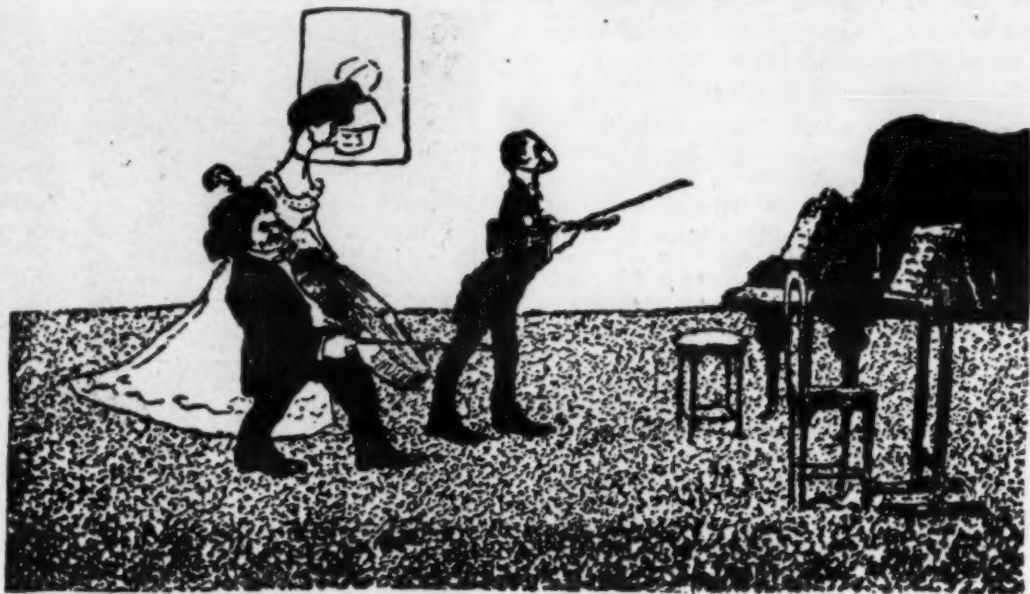
"Well, then, what is she hollerin' so for?"—*Success Magazine.*

"I love grand opera!" exclaimed the lady from Pittsburgh, as they listened to the opera in New York. "Who is the composer of this one?"

"The great Wagner," was her friend's reply. "He's very popular here!"

"So he is in Pittsburgh. He's on our

NO CAUSE FOR CONCERN



She—You don't know half your sonata!
He—Don't bother—the public will never let me finish it!

baseball team, you know!"—*Lippincott's.*

Emancipated

Once those who danced serene and gay
The fiddler fellow had to pay,
But now on him they get the laugh
By dancing to the phonograph.

—*Exchange.*

The New Way

The Tenor—"Dearest! All is over between us!"
She—"Oh! This is so Abruzzi!"

In Days Gone Bye

Musician—"I'm so sorry to leave you, Mrs. Hashkins, like this! I suppose you will have no objection to my taking my things with me?"

Landlady—"You needn't worry! My husband has already hung your other collar on the hatrack!"

At the Party

She—"Those two young singers appear to be enjoying themselves immensely! Are they married?"

He—"Yes!—But not to one another!"

At the Opera

De Forest Jones—"I suppose you have heard all Wagner's operas?"

Miss St. Louise Smith—"Oh! Yes! That is unless he has composed another within the past year!"

Christine Miller in "Twin Cities"

Christine Miller, the popular contralto of Pittsburgh, has the unusual distinction of having four engagements within three months in the "Twin Cities"—St. Paul and Minneapolis. This series began with a recital in November before the exclusive Schubert Club of St. Paul, which engagement was the result of her great success before the same club last March. Miss Miller will sing in "The Messiah" with the Choral Club of that city on January 14. After her appearance last season with the Philharmonic Club of Minneapolis, she was immediately re-engaged for the club's "Messiah" performance this season, which occurs on Christmas night. On the following week Miss Miller will appear as soloist at the symphony concert of the Minneapolis Orchestra, under the direction of Emil Oberhoffer.

Union Trouble in Baltimore

BALTIMORE, MD., Dec. 28.—The Federation of Musical Unions has announced that its men cannot play with an organization which contains members of the International Musical Union. This is aimed at the Music Lovers' Association, an orchestra of seventy-five players, Fritz Gaul, director. It looks as if the Federation members will have to withdraw, though the director belongs to their organization. W. J. R.

"Zulma," by Romano Romani, is to be one of Italy's operatic novelties this season.

Arthur J. HUBBARD VOCAL INSTRUCTION
ASSISTANTS
Madame HUBBARD and Frederick J. LAMB
150 A TREMONT STREET BOSTON, MASS.

The TOLMANINA TRIO
(The name "Tolmanina" given by M. Edouard De Reszke)
GERTRUDE MARSHALL, Violin
A. LAURA TOLMAN, - Cello
MYRA WINSLOW, - Piano
Management W. S. BIGELOW, Jr.
687 Boylston Street - Boston
DATES NOW BOOKING

TIPPETT-PAULL STUDIOS
THE ART OF SINGING AND THE CULTIVATION OF THE SPEAKING VOICE
CLARA TIPPETT WM. ALDEN PAULL
312 PIERCE BUILDING, COPLEY SQUARE, BOSTON

JAMES RATTIGAN TENOR
Management
GEO. W. STEWART
Personal address, Watertown, Mass. Telephone 120 Tremont St., Boston

BOSTON SCHOOL OF GRAND OPERA
(Howe-Fabri Studios)
Prof. G. Lo. G. Fabri Mme. Emma Howe-Fabri
Pierce Bldg., Copley Sq., Boston, Mass.

JOHN CROGAN MANNING CONCERT PIANIS
Chopin Recitals a Specialty
Address M. B. PARKS
246 Huntington Avenue
Boston, Mass.

W. C. BARRON NEW IRISH SUITE
TEACHER OF PIANO
161 HUNTINGTON AVENUE, BOSTON
"COLLEEN" FOR PIANO
"LULLAO"
"FORSAKEN"
JOHN CHURCH CO. - Publishers

EARL CARTWRIGHT BARITONE
Concert, Recital and Oratorio Work
TEACHER OF SINGING
Lang Studios, 6 Newbury St., Boston

STEPHEN TOWNSEND BARYTONE SOLOIST and
TEACHER OF SINGING
6 NEWBURY STREET BOSTON

Miss Jessie DAVIS PIANISTE and TEACHER
STUDIO: 289 Newbury Street, BOSTON
The Mason & Hamlin Piano

HELEN ALLEN HUNT CONTRALTO SOLOIST and TEACHER
Instructor in singing, Bradford
Academy, Haverhill, Mass.
Soloist BOSTON SYMPHONY ORCHESTRA Season 1907-8 Studio, 514 Pierce Bldg., Boston

Mme. Caroline Gardner Clarke-Bartlett
WINBURN B. ADAMS Assistant Studio: 509 Pierce Building, Boston MRS. CORA E. BAILEY
Repertoire & Accompanist

CUSHING CHILD Contralto Soloist, Teaching.
Lang Studios
6 Newbury St., Boston, Mass.

DAVENPORT VOCAL METHOD "bel canto" School
The Modern Schools, Conservatories, Academies, NOW
etc. Class or private instruction. READY "FUNDAMENTALS OF VOCAL ART" ONE DOLLAR PER COPY
Address—ALLEN DAVENPORT, Room 531 Huntington Chambers, Boston, Mass.
THE WARREN DAVENPORT SCHOOL OF VOCAL ART.

KATHERINE RICKER CONTRALTO
Concert, Oratorio and Recital
Studio, Trinity Court, Boston.
Telephone, Back Bay, 4030.

BACHNER PIANIST
Address HENRY L. MASON
492 Boylston (Mason & Hamlin Piano) BOSTON

Miss Anna MILLER WOOD
JOSEPHINE KNIGHT
Personal Address, 4 Haviland St., Boston

EBEN H. BAILEY Music Education.
MRS. BAILEY, Assistant.
Studios, 620-621 Huntington Chambers, Boston.

JOHN HERMANN LOUD CONCERT ORGANIST
and TEACHER
FELLOW AMERICAN GUILD OF ORGANISTS
ASSOCIATE ROYAL COLLEGE OF MUSIC, LONDON
Address 154 Oakleigh Road, Newton, Mass
Telephone, 793-4 Newton, North

ANTHONY PIANIST
Address HENRY L. MASON,
492 Boylston Street
Mason & Hamlin Piano

HELEN REYNOLDS TRIO
HELEN REYNOLDS Violin
KATHERINE HALLIDAY Violoncello
MARGARET GORHAM Piano
Management . . J. E. Francke, New York Personal Address - Trinity Court, BOSTON

FRANKLIN L. WHYTE VOICE CULTURE AND
REPERTOIRE
384 A. BOYLSTON STREET
BOSTON, MASS.

MR. F. W. WODELL Training from the Rudiments to Professional
Attainment. Coaching for Soloists and Quartets.
Teacher of Voice Culture and the Art of Singing
Conductor of People's Choral Union of Boston
Author of the C. & C. Voice Book—50c.
PIERCE BLDG., COPLEY SQ., BOSTON

Bertha Wesselhoeft Swift SOPRANO — TEACHER OF SINGING
Children's Concerts a Specialty.
Terms made for societies, clubs or private
houses. Address, Trinity Court, Boston.

FRANK E. MORSE TEACHING { Singers How to Sing
AND ASSISTANTS { Teachers How to Teach
Studios: Steinert Hall, Boston

Mezzo-Contralto, Soloist and Teacher
Soloist: Boston Symphony Orchestra
Theodore Thomas Orchestra
Kneisel Quartet, etc.,
Studio: Pierce Bldg., Copley Square, BOSTON

SOPRANO SOLOIST
Boston Festival Orchestra 1906-7
Management, G. W. Stewart
120 TREMONT ST., BOSTON

RICHARD PLATT PIANIST AND TEACHER
STEINERT HALL, BOSTON
New York Studio, 10 West 42 Street

RALEIGH, N. C., ENTERS THE FESTIVAL FIELD

Southern Organization, Under the
Direction of Wade Brown,
Plans Big Spring Concerts

RALEIGH, N. C., Dec. 28.—At a recent meeting of the executive committee of the Raleigh Choral Society action was taken to establish a permanent May festival.

The present plans include a Spring festival of two days, May 21 and 22, which dates will precede the commencement exercises of the various schools located here. The Pittsburg Festival Orchestra and the Raleigh Choral Society will be the chief attractions. The soloists will be Florence Hinkle, soprano; Edward Strong, tenor; Frederick Martin, bass; Adah Campbell Hussey, contralto; Franz Kohler, violinist; Rudolph Schuecker, harpist; Otto Kegel, cornetist, and Fritz Goerner, cellist. Haydn's "Creation" will be given and selections from grand opera will compose one program.

The conductor of the Choral Society is Wade Brown, the Dean of the Music Department of the Baptist University for Women. The chorus has already begun work on the festival programs and is showing marked improvement under the direction of its efficient conductor.

T. E. Morgan Directs "The Messiah"

The New York Festival Chorus and Orchestra, Tali Esen Morgan, conductor, gave "The Messiah" at Carnegie Hall on December 29, under the auspices of the West Side Y. M. C. A. Between the parts of the oratorio the large audience listened with great interest to a short talk on the musical work of the Y. M. C. A. by Rev. J. H. Randall. The soloists were Marie Stoddart, soprano; Magdalene McBride, contralto; Paul Dufault, tenor, and Dr. Carl Dufft, bass.

Heinrich Gottfried Noren, composer of the "Kaleidoscope" Variations, has completed a symphony, his opus 32, which will have its first performance in February in Berlin, under his own direction.

HARMONY CLUB OF ERIE, PA., MAKES INITIAL APPEARANCE



THE HARMONY CLUB, OF ERIE, PA.

An Organization of Twenty-five Picked Voices, Which Recently Made Its Début Under the Direction of E. W. Van Guelpen

ERIE, PA., Dec. 28.—The recent appearance of the Harmony Club, of this city, in a miscellaneous program, was the occasion of its initial bow to the public. The chorus is an organization of twenty-five of the best male voices of Erie and is under the direction of E. W. Van Guelpen. The membership is as follows:

First tenors, Fred Sapper, Charles Hooper, W. A. Culberson, Max Mayo, Lester Zuck; second tenors, J. C. Diehl, J. P. Smart, Glenn Follett, Henry Jeffs, Leonard

Randecker, Walter L. Page; first bass, August Wittman, W. S. Carroll, Charles Haller, Edward J. Neiner, Arthur Schabaker, Harrison Baldwin, Clarence Brooks; second bass, William Hirt, H. B. Randall, Edwin Brevillier, William Schabacker, George Taylor, John Stirling, Mr. Baumgardner; quartet, Charles Hooper, J. C. Diehl, Charles Haller, Will Hirt.

The work of the chorus was tonally excellent and the ensemble was clear and clean-cut in attack and release. A wide

range of expression was shown in the various compositions rendered. Much of the credit for the good singing is due to the careful training of the director, Mr. van Guelpen.

The club was assisted by Reinald Werrenrath, baritone, of New York, whose remarkable voice won a warm welcome for him, and Mrs. C. W. McKean, soprano, who was compelled to respond to an encore. The accompanist was P. B. Hurlburt, who played with discrimination.

What Chance Has German Opera?

(Charles Henry Meltzer in the N. Y. American.)

The persistent hoarseness of Mr. Burgstaller and the indispositions of Mr. Schmedes have become disquieting.

What chance is there of maintaining German opera in the repertory of the Metropolitan while its performance is dependent on the ability of the two German-singing tenors now in the company to appear when wanted?

I say to appear, and not to sing. For singing is a matter to which one of the two tenors, Mr. Schmedes, has evidently been taught to attach small importance.

I do not deny that this artist has certain qualities which entitle him to at least consideration. Without them he could hardly have won the place which has been given him in the esteem of Vienna—an artistic capital. But those qualities of themselves will not suffice here. We have learned from the examples of Lehmann,

and Jean de Reszke, and Alvary, and Terina, and Litvinne (do not forget Litvinne) that German music-drama can (and should) be sung—not mouthed and bawled and mumbled. We have gone too far ahead of Bayreuth and its declamatory heresies to be deluded into accepting slovenliness and the scorn of art in song at its own estimate.

Such singing as we have heard during the past month from Mr. Schmedes does more harm to German opera than all its Italian adversaries could do. It explains the apparent coldness of the public here toward a form of art which long stirred it to enthusiasm.

The standards of such artists as Mr. Schmedes are not our standards.

"But," said Mr. Gatti-Casazza to me a short time ago, "we have given you the best tenors one can find for German opera."

With submission to the general manager of the Metropolitan, he is mistaken in his belief.

We have heard much better German-singing tenors here quite recently. Knot—oh, I am not a great admirer of his—and Anthes, to name only two.

What has become of Anthes since he incurred the displeasure of the King of Saxony?

In any case, it will not do for so great an opera house as the Metropolitan to be at the mercy of chance.

The alternatives to the prompt engagement of a new German tenor are the substitution of Italian for German in the interpretation of the German repertory, or the adoption of an exclusive Franco-Italian policy.

Neither seems desirable.

Treasurer Ward's Xmas Gift

Oscar Hammerstein appreciates the spirit of the old writer's warning:

"Count that day lost whose low descending sun
Views from thy hand no worthy action done."

The other day he walked into Treasurer John Ward's office:

"How long, John, have we been together?"

After thinking a second John replied, "Twelve years."

"Well," said Oscar, "here is something in token of those twelve years of faithful service," and handed the surprised and happy treasurer a substantial check.

REINALD Werrenrath		BARYTONE
SEASON 1908-09		Sole Management WALTER H. ANDERSON 5 W. 38th St., New York Phone 349 38th
PAULINE	HATHAWAY	CONTRALTO
		DIRECTION
		J. E. FRANCKE
		1402 Broadway

Mme. CECILE CHAMINADE

AMERICAN TOUR BEGINNING OCTOBER, 1908

For Terms, Dates, Etc., Address, THE JOHN CHURCH CO., 37 W. 32d ST., NEW YORK

Mme. Cecile Chaminade Will Use Exclusively on Her Tour **The EVERETT PIANO**

MR. GEORGE M. ROBINSON PRESENTS	FREDERICK CARBERRY TENOR	CARBERRY STUDIOS, 63-64 Mack Block, Milwaukee, Wis. 714 Kimball Hall, Chicago, Ill.
MISS CLARA CLEMENS CONTRALTO		
FOR TERMS, DATES, ETC., ADDRESS ONE MADISON AVENUE, N. Y.		

S. C. Bennett
Vocal Instruction
827 CARNEGIE HALL

MAUD POWELL VIOLIN
MAY MUKLE 'CELLO
ANNE FORD (?) PIANO
Management: H. GODFREY TURNER, 1402 Broadway, New York.

INDIVIDUALLY:
ALSO
COLLECTIVELY
IN THE
MAUD POWELL
TRIO.
Phone 4458 38th St.

The Schubert
String Quartet
Box 2000
Boston, Mass.

"CHAPTERS OF OPERA"

Notable Work Just Issued by Henry Edward Krehbiel, Musical Critic of the New York "Tribune"

Many books have been written about music and musicians, books of value and books of interest. But we doubt if anything has appeared in many years which is as valuable and interesting as the work just issued by Henry Edward Krehbiel, for many years musical critic of the New York Tribune, which he entitles "Chapters of Opera" (Published by Henry Holt & Co.), "Being historical and critical observations and records concerning the lyric drama in New York from its earliest days down to the present time."

The work is illustrated with over seventy portraits and pictures of singers, conductors, managers, opera houses—all excellent, and of great historic value.

No one who is interested in opera and operatic affairs can afford to be without this book, and it certainly should find a place in every music library not only in this country, but abroad. Written in easy and graceful style, full of anecdote, it is the most valuable and comprehensive record of the kind published.

The articles originally appeared in the New York Tribune during last Summer. Their republication in book form, which was suggested at the time in MUSICAL AMERICA, will be accepted gratefully not only by Mr. Krehbiel's thousands of personal friends, but by the musical public at large.

The first chapters deal with the early



HENRY EDWARD KREHBIEL

For Many Years Music Critic of the New York "Tribune"

operatic performances in New York, up to the time of the opening of the Metropolitan Opera House, which took place in 1883. Mr. Krehbiel then gives an account of

the twenty-five years during which operatic performances have been held at this house, and brings the story right up to date, to the end of last season.

To quote from the prospectus, Mr. Krehbiel tells how Abbey's first disastrous Italian seasons was followed by several seasons of German opera, under Leopold Damrosch and Stanton. How this was temporarily eclipsed by French and Italian, and then returned to dwell with them in harmony; and of Walter Damrosch's brilliant crusade that brought about this restoration. Also about the burning of the opera house and the vicissitudes of the American Opera Company, the coming and passing of Grau and Conried, and finally the opening of the redoubtable Oscar Hammerstein's Manhattan Opera House and the first two seasons therein.

In his preface Mr. Krehbiel states that the making of the book was prompted by the fact that with the season of 1907-08, the Metropolitan Opera House in New York completed an existence of twenty-five years, through all of which period, at public representations, he occupied stall D-15, on the ground floor, as reviewer of musical affairs for the New York Tribune. He, therefore, has been a witness of the vicissitudes through which the opera house has passed in a quarter of a century, and was a chronicler of all significant musical things which were done within its walls. He has seen the failure of the artistic policy to promote which the magnificent theater was built; the revolution accomplished by the stockholders under the leadership of Leopold Damrosch; the progress of a German régime, which did much to develop taste and create ideals which, till its coming, were little-known quantities in American art and life; the overthrow of that régime in obedience to the command of fashion; the subsequent dawn and development of the liberal and comprehensive policy which marked the climax of the career of Maurice Grau as operatic director. Since then, Mr. Krehbiel says, he has witnessed many of the fruits of wise endeavor and astute management frittered away by managerial incapacity and greed, and fad and fashion come to rule again, where for a brief, but eventful, period serious artistic interest and endeavor had been dominant.

In his work Mr. Krehbiel says he has been actuated by a deep seriousness of purpose, has tried to avoid everything which could not make for intellectual profit, or at least interesting and illuminative entertainment.

We shall refer to the book again and hope to quote from it.

An Important Book on Singing

"The Psychology of Singing: A Rational Method of Voice Culture Based on a Scientific Analysis of All Systems, Ancient and Modern," by David C. Taylor. XIX + 373 p. D., N. Y. The Macmillan Co., 1908. Cloth, \$1.50 net.

The bibliography of vocal culture is as everlasting as Tennyson's brook, and probably in no other branch of human knowledge have so many meretricious books been published. It is, therefore, comforting when a book is put forth which takes an objective point of view and seeks only to show how from traditions the best results may be obtained.

The author of "The Psychology of Singing" is a young New York business man who has studied voice culture with a desire to understand the mystery of vocal action, and the preparation of his book has occupied more than ten years. His object in publishing his ideas in book form rather than by teaching was to benefit the teaching profession in the shortest possible time. Hence he has no private axe to grind.

Mr. Taylor throws down the gauntlet on the first page of his preface:

"Modern methods of instruction," he says, "are presumed to embody a system of exact and infallible rules for the management of the voice. Teachers claim to follow a definite plan based on scientific principles, but a practical acquaintance with the modern art of Voice Culture reveals the fact that the laws of tone-production deduced from scientific investigation do not furnish a satisfactory basis. In spite of the general acceptance of the doctrines of Vocal Science, tone-production has not really been studied from the purely scientific standpoint. A knowledge of the muscular structure of the vocal organs is necessary to an understanding of the voice, but this alone is not sufficient. Tone production is subject to the psychological laws of control and guidance. Psychology is, therefore, of equal importance with anatomy and acoustics as an element of Vocal Science. An immense fund of information is obtained by attentive listening to voices, and in no other way. Yet this important element in Vocal Science is almost completely neglected."

Mr. Taylor has arranged his material in four parts. Part I contains a review of modern methods. Part II is a critical

analysis of certain theories which receive much attention in practical instruction. Part III summarizes all present knowledge of the voice. Part IV combines the information obtained from the scientific knowledge of mechanical processes and the empirical knowledge derived from attentive listening to voices.

The final chapter, which is called "Outlines of a practical method of voice culture," defines "method," "according to the accepted idea, the plan supposedly followed for imparting a correct manner of tone-production." The author goes on to say "Owing to the prevalence of the mechanical idea, the acquirement of the correct vocal action has become so difficult as to demand almost the exclusive attention of teachers and students. Very little time is left for other subjects of vastly more importance. Aside from tone-production, teachers do not seem to realize the importance, or even the possibility of systematizing a course of instruction in singing. Every composition used in instruction should be first of all melodious. Broken scales, 'five finger exercises,' and mechanical drills are objectionable. They blunt the sense of melody and tend to induce throat stiffness. Beauty of tone and of melody should always be the guiding principle. All the elements of instruction can be combined in singing melodious compositions. Above all else the teacher should seek to make the study of singing interesting to his pupils."

"Tact is an important element also in instruction. In every case the teacher must study the individual, and adapt his method to the character of each student. A thorough understanding of Vocal Science, including both the mechanical features of tone-production and the psychological aspects of singing, is almost indispensable to the teacher."

"But the student will in most cases derive no benefit from scientific knowledge. Those students who plan to become teachers must of course study Vocal Science. Yet even these will do well to defer this study until they have acquired a thorough mastery of their voices. Music without melody may some day be written. We have not yet reached a point where we can afford to toss lightly aside the old art of Bel Canto. For its future development, if not for its continued existence, the art of singing depends on an improvement in the art of training voices. For this to be accomplished, mechanical methods must be abandoned."

A list of works consulted, misnamed a "bibliography," which it is not in the true sense of the term, covering two and one-half pages, follows the text.

Mr. Taylor writes with ease, clearness and directness. He is never too technical, and gives no evidence of hurry or charlatanry. Sincerity, thoroughness and first-hand knowledge are written between the lines of every page.

This plea against mechanical instruction in voice production may not become an epoch-maker, because—to speak mildly—the singing profession generally is inclined toward conservatism and individual "methods." "The Psychology of Singing," however, is worth the serious attention of every singer, and every teacher and student of singing.

The make-up of the book is excellent.

The Carlsruhe Opera has a new conductor in Leopold Reichwein, who occupies Felix Mottl's former position.

G. MAGNUS SCHUTZ Basso-Baritone
(VOCAL INSTRUCTION) Management A. B. Pattou, 26 East 23rd St. Studio No. 2, 26 E. 23d St. New York City

LITTA GRIMM MEZZO CONTRALTO
Oratorio Concerts, Song Recitals
MANAGEMENT: HENRY WOLFSOHN
131 East 17th Street

KATHERINE HANFORD CONTRALTO
ORATORIO, CONCERTS, RECITALS, FESTIVALS
Direction: J. E. FRANCKE
1402 BROADWAY

CHRIS ANDERSON **EDWIN SCHNEIDER**
BARITONE RECITALS PIANIST—ACCOMPANIST
Studio Address: 422 FINE ARTS BLDG., CHICAGO

H. B. THEARLE and J. SAUNDERS GORDON present
Mme. BLANCH MARCHESI
The World's Greatest Interpreter of Song

ALDWIN PIANO USED. For terms and dates address J. Saunders Gordon, 1320 Wabash Ave., Chicago, Ill.

NEW YORK COLLEGE OF MUSIC 128-130 E. 58th ST., NEW YORK
Directors: CARL HEIN, AUGUST FRAEMCKE

Private instruction in Piano, Singing, Violin, 'Cello and all branches of music, by a faculty unsurpassed for its excellence. SPECIAL DEPARTMENT FOR BEGINNERS. All instrumental and vocal students receive free instruction in harmony, counterpoint, vocal sight reading, ensemble playing and free admission to concerts, lectures, etc., etc.

STUDENTS RECEIVED DAILY CATALOGUE SENT ON APPLICATION

ARTHUR DE GUICHARD
TEACHER OF SINGING
from the rudiments of Tone placing to artistic finishing for Concert, Oratorio and Opera.
Director of the Boston School of Singing
Huntington Chambers, Boston, Mass.
(Write for Pamphlet "On the Choice of a Teacher.")

MARGARET KEYES CONTRALTO
CONCERTS, ORATORIO, RECITALS
Management HENRY WOLFSOHN
131 East 17th Street NEW YORK

ADELAIDE GESCHEIDT DRAMATIC SOPRANO
Oratorio Concerts Recitals At Homes
Will accept a limited number of pupils to instruct in the art of singing
STUDIO, 29 West 46th St., New York Phone, 4827 Bryant

LILLIAN SHERWOOD NEWKIRK SOPRANO—Voice Culture
(Italian Method) 103 W. 49th STREET
Wednesdays and Saturdays. N. Y.
11 Morgan Avenue, Norwalk, Conn. B.L.G.

GRANT HADLEY BARITONE—Concert and Oratorio
PUPILS
KIMBALL HALL CHICAGO

GUSTAV L. BECKER CONCERT PIANIST
Teacher—Composer
Studios: Steinway Hall, 109 East 14th St.
11 West 42d St., New York

Charles Norman GRANVILLE BARITONE
STUDIO: 257 West 100 St
Management: Lee Keedick
150 Nassau Street New York

The MEHAN STUDIOS
CARNEGIE HALL, NEW YORK

MR. & MRS. JOHN DENNIS MEHAN

AND ASSISTANTS

Voice Development and Expressive Singing.

Studios Open for Season of 1908-1909 on
MONDAY, SEPTEMBER 21

Summer Term, DENVER, COLORADO
August, 1909

H	E	W	A	L	D	O	C
W	A	L	D	O			
E	N						
Address 204 W. 94th St., N.Y. Phone, 2488 River						Studio, 204 West 94th Street, N. Y.	

UNIQUE XMAS MUSIC SERVICE AT CALVARY

Lacey Baker Arranges a Program Copied After Early English Celebration

Calvary Church presented a medieval appearance on Christmas eve. In anticipation of the nine o'clock carol service, which was to be a copy of the early English midnight Christmas celebration, the church had been decorated with evergreen. The pillars were twined with green, festoons were hung across the chancel, and the raridos was completely hidden by a bank of evergreen. Tall candles at the entrances of the pews furnished the only light in the body of the church. Over the raridos was an uneven row of tall candles, and more candles at different points in the chancel furnished light to the choir.

There was no sermon, only the first and second lessons, the collect for the day and the creed were used. Promptly at nine o'clock the choir of boys and men began the processional, Gounod's "Nazareth." After the choir had been seated, Lacey Baker, the organist of the church, took his place at the gate of the chancel, three little boys in red carrying tall candles sat in triangle form behind him facing the main aisle, the boy who made the point of the triangle held the Yule candle. Then the main part of the service began. The program was as follows:

"Though Poor be the Chamber." Baritone Solo.
Pater Noster.....Baker
Lighting of the Yule Candle.
"Silent Night! Shadowy Night!"
Reading of the First Lesson.
"One Winter's Night I Saw a Sight."
Collects for the Day.
Angels' Song.....Baker
Cradle Song of the Blessed Virgin.
Reading of the Second Lesson.
"Hush! My Dear, Lie Still and Slumber".....Kelk
The Creed.
"Cantique de Noël," Tenor Solo.....Adam
Benediction.....Dresden Amen
"One Sweetly Solemn Thought".....Ambrose
"Wonderful Night!".....Recessional

The organ had no part; the carols were sung *à cappella*, and the solos were accompanied by two violins, cello and harp.

The offertory, Adam's "Cantique de Noël," was a feature of the evening. It was beautifully sung by John Bland, tenor.

The church was crowded until the close of the picturesque and unique service at ten o'clock. The rector of the church, which is on the corner of Fourth avenue and Twenty-first street, is Dr. J. Lewis Parks.

A Glee Club has been organized at the Washington School for Boys. Sydney Lloyd Wrightson, who is director of music in the school, will also instruct the glee club.

The Teatro Carlo Fenice, in Genoa, opened the season with "Die Walküre."



CHOIR OF CALVARY CHURCH, NEW YORK

Lacey Baker, the Choirmaster, Copied the Early English Midnight Christmas Celebration with This Splendid Body of Singers Last Week

WOMAN PIANIST LECTURES

Stella Hadden Alexander Appears in Two Important Programs

Stella Hadden Alexander, the well-known pianist, delivered two lectures on "Great Types of Best Music" in Cooper Institute, New York, on December 5 and 12 for the Department of Education of the City of New York. The lectures were also given in Dana Hall, Wellesley, Mass., on December 3 and 9.

The lectures, which attracted much attention as well for the excellent playing of the program as for the explanatory notes, were comprehensive in their scope. The first contained compositions by Bach, Beethoven, Schubert-Liszt, Chopin, Schumann, Moszkowski and Liszt; the second was an entire program of MacDowell compositions, containing many of his shorter pieces, the "Keltic" Sonata and the Polonaise Op. 46, No. 12.

Illness Discloses Girl's Romance

Marjorie Mack, the daughter of a wealthy coal operator of Titusville, Pa., returned from Europe on the *Vaderland* on December 17, summoned home by the serious illness of her mother. The sudden return of Miss Mack, who has been studying in Milan and Berlin for an operatic career, caused the announcement of her engagement to Henry Kasper, of Washington, D. C., who has likewise been studying abroad. The engagement, which is news to Miss Mack's father, is the result of an acquaintance formed between the two young people while "standees" at the opera.

"Musical America" as an Xmas Present

COLLINGWOOD, ONT., Dec. 20, 1908. To the Editor of MUSICAL AMERICA: I enjoy your paper so very much myself that I want some friends of mine in Buffalo to have this weekly treat. So I enclose a subscription for my friends, which I wish them to receive as a Christmas present. Wishing you continued success,
Sincerely,
CELESTE V. KELLIE.

DAMROSCH WRITES TO MILWAUKEE

"Public's Preference for Good Music Is Shown in Receipts as Well as Applause"

MILWAUKEE, WIS., Dec. 28.—Walter Damrosch and the New York Symphony orchestra will be brought to Milwaukee by the Arion Musical Club for a concert at the Pabst Theater on January 9. The event is being awaited with much interest. In accordance with its usual policy, the Arion Club believes that the best is none too good for Milwaukee audiences.

"The public's preference for music which is really good is shown not only in the applause, but in the boxoffice receipts," said Mr. Damrosch in a recent letter to Mr. Bishop, president of the Arion Club, and this is expected to be the rule with the coming Damrosch appearance in Milwaukee.

Mme. Blanche Marchesi will appear in Milwaukee on January 4, and the event promises to be one of unusual interest. This will be the first Milwaukee visit of Mme. Marchesi and musicians of the city are looking forward to the coming concert at the Alhambra Theater with great expectations. She will be assisted by Brahm Van Den Berg, the famous Belgian pianist.

Elaborate plans have been made by the Arion Musical Club, one of the leading musical societies of Milwaukee, for the presentation of the "Messiah," on December 29.

Alexander McFadyen, formerly of Milwaukee, has been engaged as instructor in piano at the International Conservatory of Music at New York. Milwaukee friends have been notified that he made his first appearance as a member of the faculty when he played the Mendelssohn D minor trio with Maximilian Pilzer, concertmaster of the Russian Symphony Orchestra, and Alfred Munzer, cellist, both members of the faculty. M. N. S.

\$2,000 More for Boston Opera House

BOSTON, Dec. 28.—In the last few days two thousand dollars more has been added to the amount already subscribed to the Boston Opera Company, namely, \$166,500.

Emmy Destinn was invited to sing the rôle of *Elektra* in Berlin, but her American contracts made it impossible.



Copyright, A. Dupont

Mme. Nordica AND HER COMPANY

EMMA SHOWERS, Pianiste FREDERICK HASTINGS, Baritone
ANDRE BENOIST Accompanist

Available in Texas, Arizona, Kansas and Arkansas, Middle of January; Missouri, Nebraska, Iowa and Minnesota, Last Half of January; Connecticut, Rhode Island and Massachusetts, Middle of February; North Carolina, South Carolina, Georgia, Florida, Mississippi, Tennessee, First Half of March.

Management, R. E. JOHNSTON

ST JAMES BUILDING, BROADWAY AND 26th STREET, NEW YORK
WILLIAM FENTON CHAUNCEY, Personal Representative

SIBYL SAMMIS

FRED'K

WHEELER

International Musical and Educational Exchange

DRAMATIC SOPRANO

4351 Oakwood Ave. Phone Drexel 1646
Exclusive Direction: SPILLMAN RIGGS
Steinway Hall, 805 CHICAGO

BARITONE

ORATORIO, RECITAL, CONCERT
502 WEST 139th ST.
Phone 2680 Audubon, N.Y.

MRS. BABCOCK

Church, Concert, Stage and Teachers Positions
Secured. Telephone, 2634 Columbus.
814 CARNEGIE HALL, NEW YORK

AMERICAN CONSERVATORY

All Branches of Music and Dramatic Art
Send for Catalog

KIMBALL HALL, CHICAGO, ILL.
JOHN J. HATTSTAEDT, President

CHAS. BEACH Announces

Walter DAMROSCH

New York Symphony Orchestra

Annual Western Tour, January, '09; Festival Tour, April and May, '09.
Soloists: CORINNE RIDER-KELSEY, REED MILLER.
Alto and Bass to be announced.

Beach Music Library: Vocal and Orchestral Scores for Rent

ADDRESS: Cable Building, CHICAGO

Chicago Symphony Orchestra

ADOLPH ROSENBEKER, Director

March, April and May

MYRTLE ELVYN, Soloist.

KIMBALL Piano used.

HOW OPERA STARS SPENT CHRISTMAS

Many of Them Were Obligated to Work While Others Had Parties and Dinners—Melba Says Americans Excel in Giving Presents, But It Is a Sad Day in New York for Opera Singers

An opera singer's Christmas plans are like the time-tables of certain railroads, "subject to change without notice." All the big stars who were not billed to sing were wondering Christmas Day whether they would spend their holiday at home in a much needed rest, or in company of friends, or whether at the last minute some one would be indisposed, and the secluded quiet of their own sanctums, or the dinner party give place to the glare of foot-lights, the public as guests and the painted forests and residences of the stage.

When a songbird has a performance for her appointed duty of the day, that whole day before, or after the entertainment, as the case may be, is given up to rest. Sembrich, Bonci, Scotti, Cini, Campanari, Melba, Doria, Malinverni, Zenatello, Mattfeld, Sammarco, Mariska-Aldrich, Spetrino, Crabbé, Zuro, de Segura, Labia, Campanini, Venturini, Severina, Taccani, Polese, Espinassi, Kerf, Valéry and Montanari, therefore, had their whole Christmas Day cut out for them.

Sembrich passed what little of Christmas was allowed with a few intimate friends, and a tree was a feature of her celebration. She is most particular about her tree; it must be of a certain height, dark green, and of healthy growth. The cedars of Lebanon are not more beautiful than are the cedars of Poland, so the beloved prima donna thinks. For eleven years she has had this tree in her drawing-room at the Savoy. It is decorated with her own hands, and stands in place for ten days.

Agostinnelli, Signora and Signor, entertained Conductor Parelli.

Allen Hinckley gave a dinner party to twenty relatives and helped eat a "big turkey."

Tetrazzini sacrificed herself answering letters from aspirants for grand opera which had piled up until she had a day to herself to attend to them.

Rénaud et ux. lived through the day in fear of that bugbear of the opera singer—the theater—that Monsieur would have to sing in one.

Caruso dined and "chiantied" a party of friends at the Knickerbocker.

Nellie Melba had planned to spend Christmas in Boston with friends, but Oscar had other plans for her. Melba forgot that New York is not London. To the *Daily Mail* of London Mme. Melba cabled:

"Christmas in New York is a sad day for opera singers, who have to give their usual performances. The stage folk suffer most at Christmas. The American seems to be distracted by other sources of merriment. Many theaters, especially those devoted to vaudeville and to musical comedy, pay their artists only half salaries in Christmas week."

She says also: "My kindest thoughts and warmest wishes are with the London public, who have been for twenty years my loyal and enthusiastic friends. Next to the English festivity I love the German Christmas. In both countries the dominant note is the home. On the other hand, the Americans honor Christmas more markedly in the bestowal of presents, and in the decoration of the home."

"As givers, the Americans are first among the nations of the earth."

Mary Garden was found by Santa Claus in Philadelphia. Hector Dufranne passed his time posing for a bust of himself as the *Marquis* in "Grisélidis." Later he dined with friends, including Gerville-Réache, and watched his children and his friends' children pillage a Christmas tree.

Mr. and Mrs. Sammarco were with their children in Italy in spirit, and thought of their little ones far away carrying on a miniature war with some toy soldiers "made in America." *Desdemona's* handkerchief occupied Signor's evening.

Mariska-Aldrich, mother of two charming *enfants*, and serving in the house of Hammerstein, took Aldrich pere down to

Philadelphia for the performance there, after commending *les deux enfants* to the care of the great Oscar himself.

Eames was with her mother, and The Homers "had an old-fashioned American Christmas at home."

Press representatives Edmunds and Guard got a day to themselves to make up work.

Last, but not least, Oscar himself announced that he has used the day for making up sleep.

Christmas Music

The following interesting letter, on the subject of "Christmas Music," was addressed to the Editor of the *New York Evening Post*, and was published in the December 25 issue of that paper:

SIR—It is always with great pleasure that I turn to the published list of Christmas, or Easter, services in the *Evening Post*; and always with the same sureness of finding some gem of inconsistency tucked away in the mass of commonplace.

I must acknowledge, though, that of recent years there has been but little to reward my search.

The gratifying improvement in musical taste in New York is nowhere so evident as in the realm of church music, and the programs rarely show now instances of glaring absurdity.

It is many years since I detected in the service-list of a Baptist church at East-tide the astounding request to "Fill the font with roses," or listened to the "Funeral march of a marionette," as the postlude to a ritualistic service.

"The Lost Chord," it is true, is to be found again in Calvary Baptist Church, and "Onward, Christian Soldiers," is to be sung at Dr. Parkhurst's, presumably in honor of the Prince of Peace; and it is difficult to gather why Canon Twell's pathetic "At even ere the sun was set" should have the place of honor in the announcements of Calvary Episcopal Church.

"Christians, Awake!" now usually precedes the sermon, possibly in deference to the late Bishop Potter's gentle protest. He once expressed himself as being much distressed on hearing "Awake thou that sleepest" sung by the choir immediately after a sermon of his that happened to be rather longer than usual.

One feature of the program has always puzzled me. Why should it be thought proper to fiddle, or harp, or otherwise per-

form an "Ave Maria" or a "Salutaris Hostia" in Protestant choir lofts when the words, if sung, would not be tolerated? Perhaps the continued use in this way has caused something of a change in their character; as Handel's "Largo," originally composed as accompaniment to a sort of ballet, has "reformed" by being constantly performed at funerals.

Jesting aside, the most cheering thing to be noted in the list published in the *Evening Post*, is the fact that at St. Patrick's, at the eleven o'clock mass, the processional will be a hymn of Charles Wesley's. It is true that it is attributed to Mendelssohn, merely, on the program, and the words are to be the "doctored" version, "Hark, the Herald Angels Sing," with probably the added stanzas by George Whitfield and M. Madan, and not as Wesley wrote it:

Hark, how all the welkin rings
Glory to the King of Kings.

but that is a small matter. One wonders what the Wesleys, John or Charles, would have said if they could have been made to understand that in this year of the celebration of "Brother Charles's" birth, one of his hymns would be sung in a cathedral of the Roman Catholic Church.

New York, December 21. D.

Prima Donna's Contracts

Signor Gatti-Casazza is irreconcilably opposed to the stipulation contained in most of the prima donna's contracts that they shall not be called upon to sing on two successive days nor without a certain interval of time between their appearances. Some of the old contracts are very exacting in this respect, and the new managing director finds that they hamper his work too much.

"Nobody is more considerate of an artist's welfare than I," he explained the other day, "as I know that the excellence of the performances depends on their condition. But I cannot have my hands tied so tightly by contracts that I am powerless to meet the exigencies of the repertoire in a great theater like the Metropolitan."

It would be interesting to hear his opinion of the contracts made when prima donnas got the exclusive rights to certain rôles and could even stipulate the number of times they were to appear with a certain tenor.—*New York Sun*.

Cologne fairly lost its head at the first performance there of Eugen d'Albert's "Tragaldabas"—perhaps because the composer was present. Sane musicians do not commend the work very highly.

"The Geisha" is having a popular run in Rome just now.

SHERWOOD Music School

725 FINE ARTS BUILDING, CHICAGO
Best Modern Principles of Artistic, Scientific and Practical Value
Eminent Teachers in All Departments
Piano—WILLIAM H. SHERWOOD, Director; Georgia Kober, Mabel W. Osmer, Francis Moore, Edith Bane, Amanda MacDonald, May E. Sellstrom, Lucy B. Seator, Vocal—Arthur Beresford, Daniel Protheroe, Elaine De Sellem, Grace Nelson Stensland, Mrs. Helene Van Schoick, De Witt D. Lash, Mrs. A. Beresford, Zoe Pearle Park, Theory—Daniel Protheroe, Walter Keller, Violin—Louis Magnus, Jos. Chapek, John Mallek, Organ—Walter Keller, Public School Music—Wm. Armadoc, Dramatic Art—Jessie L. Newlin, Interpretation Classes—Mr. Sherwood, Normal Department and Children's Work—Edith Bane, Musical History—May E. Sellstrom, Walter Keller, Mgr.
Artist members of the Faculty can be engaged for Recitals, Concerts and Musicales
For Catalogues or Terms, Address MISS ADA H. HOLMES, Secretary.

Season 1908-09

November to May

LHÈVINNE

Management

HENRY WOLFSOHN

STEINWAY PIANO USED

131 East 17th Street, New York

Adelaide **Harding-Vincent**

PIANIST
Pupils

BUSH TEMPLE CONSERVATORY OF MUSIC
CHICAGO, ILL.

Dr. Carver **WILLIAMS**

BASS

Exclusive Direction—
THE PHILIP RAY AGENCY, Steinway Hall, Chicago

ISABELLE **BOUTON**

MEZZO SOPRANO

Management R. E. JOHNSTON
St. James Building, Broadway and 26th St., New York

DORA BECKER

18 Hedden Terrace, Newark, N. J.

'Phone 1499 W Waverly
Exclusive Management HAENSEL & JONES
1 East 42d Street, New York

Frederick **Bruegger**

SINGING
720 Fine Arts Bldg.
CHICAGO, ILL.

FLORENCE MULFORD

MEZZO SOPRANO
Formerly with Conried Metropolitan Opera Company. Under exclusive management
HAENSEL & JONES, 1 E. 42d Street, New York

GIACINTA DELLA ROCCA

Direction, J. E. Francke, 1402 Broadway, New York

VIOLINIST

MME. **LANGENDORFF**

Mezzo Soprano-Contralto
from Metropolitan Opera House
Management R. E. JOHNSTON
St. James Bldg., 8th & 26th St., N.Y.

JOHN BLAND

TENOR
Direction J. E. FRANCKE
1402 Broadway, New York

HAROLD **HENRY** CONCERT PIANIST

Auditorium Bldg., 9th Floor
CHICAGO, ILL.

AMERICAN INSTITUTE OF APPLIED MUSIC

(THE METROPOLITAN COLLEGE OF MUSIC)

212 West 59th Street

NEW YORK CITY

23d Year Begins Monday, September 28th, 1908

EDGAR O. SILVER, President

THE FACULTY AND EXAMINERS:

Albert Ross Parsons
Harry Rowe Shelley
Paul Savage
Paul Ambrose
H. Rawlins Baker
Herwegh von Ende

Mary Fidelia Burt
Adrienne Remenyi von Ende
Fannie Greene
Daniel Gregory Mason
Leslie J. Hodgson

Send for Circulars and Catalogues.

KATE S. CHITTENDEN, Dean of the Faculty.

MYRTLE
THORNBURGH
Direction J. E. FRANCKE, 1402 B'way

ORATORIO CONCERTS FESTIVALS **BARITONE**
ALVAH EDGAR NICHOLS

525 WEST 135th ST., NEW YORK
'Phone, 3294 Morningside

KELLEY COLE TENOR
ETHEL CAVE ACCOMPANIST
57 W. 58th Street 'Phone 3780 Plaza

THOMAS ORCHESTRA IN FESTIVE SPIRIT

Christmas Matinee Concert Offerings of a Varied and Appropriate Nature

CHICAGO, Dec. 28.—Director Stock and his associates of the Theodore Thomas Orchestra appeared last Friday afternoon in festival attire and infused their playing with Christmas spirit, presenting a popular program in exceptionally pleasing and finished fashion. The afternoon had a brilliant opening with d'Albert's overture "Der Improvisator," and Moszkowski's Suite, op. 39, formed a delightful double number with the bubbling melody of the intermezzo and the catchy "perpetual motion," playing well for the holiday taste, after the Christmas dinner. The novelty of the day was Gabriel Pierné's Concertstück for harp, which advanced Enrico Tramonti as a soloist. The work as a whole seemed a not over brilliant abstraction and was hardly up to the standard this brilliant French composer, the most promising product of Massenet and César Franck, has already given through the mediumship of this orchestra. However, harpist Tramonti gave an excellent account of himself through his intelligent interpretation and superb execution.

After the intermission the orchestra played the Vorspiel of "Hänsel und Gretel," which was as light and delightful musically, as the finishing number of Smetana's dashing selection, "The Moldau." A beautiful test for the strings that was admirably sustained was Tchaikowsky's Andante Cantabile, from the Quartet in D, delicately modulated and beautifully interpreted. Two selections by Glazounow from Scenes de Ballet, op. 52, "Marionettes and Valse" followed, and then came a notable number in artistry, "Under the Lindens," from Scenes Alsaciennes of Massenet, in which Bruno Steindel gave a solo on the cello with a wonderfully well-rounded tone. The response to his duet was provided by Joseph Schreurs on the mellow clarinet. This selection was rapturously applauded and finally repeated in its entirety with signal honors for the soloists.

C. E. N.

A Musician Who Plays the 'Cello and the Violin at the Same Time



The musician, as may be seen in the photograph, plays the violin and the cello at the same time. He renders the air on the violin and the accompaniment on the cello. He is from Stroudsburg, Pa.

MRS. M'ALLISTER PRESENTS MME. MELBA

Exclusive Musicale in Boston Made Notable by Diva's Appearance

BOSTON, Dec. 29.—The floor and balcony boxes in the large ball-room at the Somerset Hotel were crowded yesterday morning to overflowing with society people at Mrs. Hall McAllister's eighth musical morning, her second this season. Mme. Melba sang, Ada Sassoli played the harp, and Mr. Ferir, of the Boston Symphony Orchestra, played the viola. Delightful accompaniments were played by Jessie Davis and Arthur Rosentein. The program was as follows:

Mme. Melba, Puccini's "Addio" (Bohème), Lalo's "Aubade" ("Le roi d'Ys"), Landon Ronald's "Down in the Forest," Bemberg's "Les Anges Pleurent," Verdi's "Ave Maria" (Otello), Verdi's "Ah! Fors' è Lui" ("La Traviata"); Mlle. Sassoli, Zabel's "Chanson Du Pecheur," Debussy's "Arabesque," Chopin's "Valse," Bach's "Gavotte," Jensen's "Murmuring Zephyrs," Zabel's "La Source"; Mr. Ferir, Schubert's "Ballade," D'Ambrosio's "Canzonetta," Squire's "Serenade," Saint-Saëns's "Le Cygne," P. Hans's "Danse Rustique."

It is understood that this will be the only Boston appearance of Mme. Melba this season. After hearing her yesterday morning some might question if she has not been heard in afternoon concerts in Boston to a trifle better advantage, but it was evident that she gave great pleasure to the large audience, who recalled her two or three times after each number of the program. But the diva was not in a generous mood, apparently, and would not add to the program.

The selections from "Bohème" and "Traviata" and the "Ave Maria" gave full play to her great art.

Miss Sassoli has been heard a number of times in Boston, and is always charming. She was warmly applauded, and added to the program.

Mr. Ferir deserved the hearty applause he received, and also added to the program.

It is apparent that this is the most successful season of Mrs. McAllister's musical mornings, both in point of attendance and in her offerings of artists. The standard of these concerts has always been of the highest, but Mrs. McAllister has indeed outdone herself this year. The third and last of the season will occur Monday morning, January 11.

D. L. L.

A Prima Donna's Superstition

The other day a cab was driving up Fifth avenue, when a woman's head was thrust excitedly out of the window, and a rich voice called eagerly to the driver to stop. When the latter finally understood, and drew up his horse, the cab door was flung open, an attractive brunette descended, and hurried back along the avenue, out in the mud, for it was raining, until, pausing a few rods back, she stooped over and searched for something. A crowd began to collect, the young woman's companion hurried from the cab, and demanded what had happened. Had they run over some one? Was anyone hurt? But just then the one who had stopped the cab returned radiantly holding at arm's length a muddy object.

"Oh, no, there has been no accident," said Mlle. Gerville-Reache, for she it was. "But I saw this horseshoe in the street, and, of course, I could not pass it by, for it means good luck."

Muddy as it was, she grasped it firmly, and together with her companion re-entered the cab, which was then allowed to continue on its way, leaving a small crowd gaping after it.

Acting on the principle that fair exchange is no robbery, Felix Weingartner, director of the Vienna Court Opera, has conceded to the People's Opera permission to produce Humperdinck's "Hänsel und Gretel" in consideration of acquiring from it the rights to Leo Blech's novelty "Versiegelt" for the Court Opera.

RUSSIAN VIOLINIST AND HIS AMERICAN WIFE



—Photo Copyright by Dr. A. Wilhelmj.

MR. AND MRS. ALEXANDER PETSCHNIKOFF

Alexander Petschnikoff, the Russian violinist, is off for Milwaukee to spend the holidays with friends, and will fill engagements in a number of Western cities before his return. His next New York appearance will be with the Russian Symphony Orchestra on January 14. The accompanying photograph of Mr. Petschnikoff and his gifted American wife was taken when they last visited San Francisco.

DAMROSCH AND GREET FORCES NOW COMBINE

New York Symphony to Accompany the Players in "A Midsummer Night's Dream"

What has been called the greatest fairy play in English, Shakespeare's "Midsummer Night's Dream," will be performed by the Ben Greet Players in Carnegie Hall, New York, this afternoon. The attractiveness of the production will be enhanced by the Mendelssohn music, which will be played by the New York Symphony Orchestra under the direction of Walter Damrosch.

The Players will give a regular stage performance with costumes and action, and in addition there will be a children's chorus and a children's ballet. Lou Wall Moore, with the children's ballet, will interpret the "Spring Song" and the Nocturne. Grace Clark Kahler will sing.

Miss Deyo's Address

NEW YORK, Dec. 27, 1908.

To the Editor of MUSICAL AMERICA:

In the issue of December 26 of MUSICAL AMERICA, someone has asked through your columns for the address of Ruth Lynda Deyo. A letter addressed to Miss Deyo care of Mrs. MacDowell, Hotel Westminster, Sixteenth street, New York City, will surely reach her. Miss Deyo spends most of her time in Montclair, and a few weeks ago gave a very delightful recital there. Mrs. MacDowell, however, usually knows where to locate her.

Wishing you all the good luck and prosperity which your paper so richly deserves for 1909, and all future years, I am,

Very truly, JOHN PALMER.

Jean Schwiller's Success

Jean Schwiller, 'cellist, played with so much success at the Klein concert in New York Sunday that he has been re-engaged for January 24. This will make his third appearance within eight weeks at these concerts.

G. B. S.

AMERICAN TRAINED SINGER IN "TRAVIATA"

Bernice James de Pasquali to Make Her Début at the Metropolitan on January 2

The honor of being the first American trained singer to appear on the operatic stage of New York, without having first undergone a course of European training, will belong to Mme. Bernice James de Pasquali, who will sing the leading rôle in "La Traviata" at the Metropolitan Opera House on January 2. She is a pupil of Oscar Saenger, of New York.

On her arrival here from Havana last Spring Mme. Pasquali was introduced to Mr. Gatti-Casazza at the Metropolitan Opera House, who, after hearing her voice, immediately had her sign a contract to appear there. It is said that she has a wonderful coloratura soprano voice.

Mme. Pasquali, before her marriage to Count Salvo de Pasquali, of Italy, was Miss Bernice James, of Boston. She traces her ancestry back to one of the Pilgrim Fathers and is a member of the John Adams Chapter of the Daughters of the American Revolution. Her great-grandfather, Caleb Lovell, a famous tenor of his time, sang in the Park Street Church in Boston for the Marquis de Lafayette on the latter's last visit to the United States.

A Source of Great Pleasure and Enlightenment

KEOKUK, IA., Dec. 26, 1908.

To the Editor of MUSICAL AMERICA:

Enclosed find renewal of my subscription to MUSICAL AMERICA. I have been a reader since the first issue. It has been a source of great pleasure and enlightenment. Wish you continued success.

GEORGE W. RUTLEDGE

Hans Pfitzner, the composer, who recently brought out a new edition of E. T. A. Hoffmann's opera "Undine," conducted the overture to this work at an orchestral concert in Strasburg.

AMERICAN TOUR, SEASON 1908-09
ERNEST SCHELLING
PIANIST
For Terms and Dates Address
LOUDON CHARLTON
868 Carnegie Hall New York

SCHUMANN-HEINK

AVIS BLIVEN CHARBONNEL
PIANIST AND TEACHER (Baldwin Piano Used)
EN TOUR FALL 1907, MME. SEMBRICH—SOLOIST KNEISEL QUARTET
Elmina M. Blais
PROFESSOR OF FRENCH
Specialty of Phonetic and French Repertoire
The Waubun 42 East 39th Street
CHICAGO, ILL.
Personal Address: Box 24, Singac, N. J.
DIRECTION
HENRY WOLFSOHN, 131 E. 17th St., N. Y. City

FORMER CHILD-PRODIGY IN RECITAL

Victoria Boshko, Russian-American Pianist, Makes Mature Début in New York

Victoria Boshko, the Russian-American pianist, who as a child pianist toured this country, playing with great success in New York and elsewhere, gave a recital in Mendelssohn Hall, New York, on December 29. Her program included Beethoven's "Sonata Appassionata," Chopin's Nocturne, Op. 48, and Etude, Op. 25, No. 11; Rubinstein's Barcarolle in A minor and a Polonaise by Liszt. She was assisted by J. Massell, tenor, who made his first appearance in America after four years' study in Italy.

Even at the age of twelve, Miss Boshko had shown that her playing was not to be that of the average child-prodigy, but was to be characterized by thought and maturity of style. Her recent appearance justified the critics, who prophesied a brilliant future for her.

Miss Boshko studied for several years with Richard Burmeister, both in America and in Dresden. She is, however, chiefly a pupil of Sigismund Stojowski, the noted composer, pianist and teacher. While in Paris recently she was invited by Harold Bauer to play before the students in his classes in that city.

Miss Boshko, who is the daughter of a



VICTORIA BOSHKO

Talented Young Pianist, Who Gave a
Recital in Mendelssohn Hall
December 29

gifted Russian sculptor, was born in America and received her education in New York.

FROM "MUSICAL AMERICA" READERS

The National Anthem Question

NEW YORK, Dec. 21, 1908.

To the Editor of MUSICAL AMERICA:

At last we are in a fair way to have a new national anthem to replace the deeply honored and highly respected though difficult to sing "Star-Spangled Banner."

For several years there has been a movement on foot by various patriotic people to secure a suitable national anthem to meet the needs of the present generation, as well as those who will follow it in years to come.

It has already been conceded by "thinkers," among whom may be found many prominent musicians, vocal teachers, literary folk and statesmen, that "The Star-Spangled Banner" does not fill the requirements of a national anthem. In the first place its melody is a borrowed one, as is that of "America" (My Country 'Tis of Thee), and "Yankee Doodle."

"The Star-Spangled Banner" music was originally an old German song and later an English drinking song called "To Anacreon in Heaven," composed by Dr. Samuel Arnold, later a new lyric called "Adams and Liberty" was set to the music by Robert Treat Paine, and it was not until September 14, 1814, that the present words were written by Francis Scott Key, and they were inspired by the war of 1812 with England, the very country who supplied the original melody.

"Yankee Doodle" originated as far as melody is concerned way back in the reign of Charles I of England, and was a part of a song used to deride the "Roundheads." Its strains are also identical with those of "Danza Esparta" of old Biscay, a vintage song of France, an old Dutch song and an untold number of other old songs of various countries. Its first American version was written by Dr. Schack, of the

British Army in 1755 in derision of the American portion of the army then fighting the Canadian French. As for "America," it is nothing more or less than "God Save the King," the national anthem of England. So it can be readily seen that badly as we hate to confess it, our country has no real patriotic song of its own.

The words of "The Star-Spangled Banner" are as obsolete as far as a stirring national anthem goes, as those of "Annie Rooney" as applied to a popular song. The tune is almost impossible for the average untrained voice to sing, and few singers can reach the top notes.

Who, among us, hasn't observed when a large assemblage of our countrymen, imbued with patriotism, as in the case of the late Spanish-American war, have gathered together, and attempted to sing the song, the pitiful breakdown of the majority before the finale was reached. While they have started off bravely enough, but few have been able to finish. About one-half of them could not recall the words, while fully two-thirds of the remainder could not sing the higher or lower notes. The result has invariably been a lame and shame-faced finish of what should be a thrilling and inspiring chorus. Another thing to be said against the song is that its melody is written in three-quarter time, which can only be overcome by doubling the tempo for marching. Who ever heard of soldiers marching to waltz time. Surely it lacks inspiration.

The subject of the suitability of a new national anthem has been discussed most thoroughly in recent years by the press and public, and various suggestions have been made by patriotic societies, one of them being that a congress of our best composers and lyricists be jointly engaged to compose a new one that would embody all the essentials. This was immediately found to be

impractical for several reasons, among them that a national anthem is not made by mere deliberate intent but should be an inspiration, which cannot be had for hire, nor could a number of composers ever reach an agreement between them. It remained for the "National Song Society" to solve the problem or at least it appears so at present.

After a thorough canvass of the modern patriotic songs they have selected "My Own United States," a beautiful and inspiring song both as regards words and music and by a unanimous vote of their five thousand members, have adopted it as a suitable national anthem. A systematic campaign of introduction has been promulgated by them and so far their efforts have been attended by the most encouraging results. Very truly yours,

CAMPBELL B. CASAD.

Had an Experience with Managers

NEW YORK, Dec. 27, 1908.

To the Editor of MUSICAL AMERICA:

Many thanks for the kindness and courtesy you have extended to me in publishing my letter about Aloys Kremer, the young pianist, and the difficulty of an American-born musician in securing recognition for his talent. If all struggling artists had men like yourself to deal with their path would be much easier.

I know from personal experience that nothing disheartens a person more than the critic who is always looking for the faults and never sees the beauties of a person's work. You, however, always follow out the idea expressed by you in your paper, that "criticism should be constructive, and not destructive." Logically, and for that reason, I wrote you, knowing full well that if anyone would pay attention to me you would be the one.

Now, with respect to your statement that much of the lack of success of struggling artists is due to their failure to secure a good manager, let me give you two little incidents that happened to me personally, to show you that securing a manager is not always the easiest thing in the world.

One manager wrote to me saying that if I would send him my personal check for \$200 and give him 15 per cent. of whatever business I could get through him, he would manage me. He had never seen me, had never heard me sing, but he was willing to let the money vouch for me. I sang for the other, and he admitted that I sang very well, had a good voice and stage presence, but said: "My dear man, I cannot do anything for you, for there are dozens with established reputations waiting for me to take them on."

With best wishes, Yours very sincerely,
WM. F. HIRSCHMANN.

The Musical Mafia

NEW YORK, Dec. 26, 1908.

To the Editor of MUSICAL AMERICA:

I am very glad to see you have taken up the subject of "The Musical Mafia."

So far as this organization of "grifters" in Europe is concerned, it of course affects only such singers who come over to this country under contract with foreign managers and their representatives here, and such of our American singers who have gone to Europe and are endeavoring to make headway there.

The "Musical Mafia" of Italy, therefore—and, let me add, there is a similar organization in Paris, as every singer and player of note knows—does not touch us as deeply as the "musical Mafia" which has been in existence for many years in this country. What some of the artists, players and singers have endured from it almost passes belief.

The situation in New York is shameful, but it is equally shameful in Chicago, where professionals have to pay tribute in order to get a hearing. I know of one case in Chicago where a singer had to give up \$100 of his fee of \$250, which he got for singing with an important club, in order to prevent his engagement being cancelled. Go on with the good work. Respectfully,

C. R.

"Common Sense in Voice Training"

NEW YORK, Dec. 24, 1908.

To the Editor of MUSICAL AMERICA:

The article, "Common Sense in the Study of the Voice," by Louis Arthur Russell, in the issue of MUSICAL AMERICA for December 19, appealed to me greatly, especially that part speaking of "common sense" and its relation to the pupil and teacher. In a recent lecture, discussing this article, I had occasion to say, in part:

"What we want is, that Mr. Russell, or any one else who can do it, should lecture on common sense itself, teach people what is reasonable, and just, and possible, and probable, and then let them apply common sense to all they do. The girl who uses good judgment in her apparel, her food, her diversion of time, her treatment of her own characteristics and her relationship to others will come to the vocal teacher ready to use good judgment or common sense in cultivating her voice. It is the same with the teacher, the teacher who is reasonable will not expect to attain good results from teaching along the line of a rut or method—one course of action to which he or she makes all voices uniform, no matter what tendencies there may be. Likewise, the reasonable teacher will not expect young untrained voices, that may happen to be big, to hold out under the same strenuous work that developed voices are supposed to do."

When Mr. Russell says: "A poem should be sung with the same emotional expression and without any more effort than is required in its recitation," he certainly must mean after the singer can produce correct tones that have no breath in or next to them on all the words of that poem. Now we all know that the large majority of singers have not gotten beyond this first step—that in fact we put those few on a pedestal who have faultless tone production. Everything, therefore, that can be written or said on the subject of good tone emission ought to be spread broadcast, for it is in this that common sense is needed sorely. It is the age of interpretation and there is sore need of a reaction from the singing without it. But since we must have, and want to have, both, let us begin at the beginning and learn to sing before we use the voice to express our emotions.

Sincerely,

ANNA E. ZIEGLER.

Elsie Playfair, the young Australian violinist, who makes Paris her headquarters, has been playing in the cities of Holland.

CECILE BUEK SOPRANO
DIRECTION J. E. FRANCKE 1402 BROADWAY
ORATORIO CONCERTS RECITALS

CHARLOTTE MACONDA SOPRANO
ORATORIO, CONCERTS, RECITALS
Management: R. E. JOHNSTON
St. James Building New York

THE
Seattle Symphony Orchestra
MICHAEL KEGRIZE, Director
Address Communications to P. O. BOX 337, SEATTLE, WASH.

KAUFMANN Coloratura Soprano
Concert—Song Recitals—Oratorio
Pupil of the Celebrated Lehmann
Teacher of the Lehmann Method.
809 Carnegie Hall, New York

R. E. JOHNSTON ANNOUNCES
Fall and Winter MME. NORDICA
Tour for . . .

ISADORA DUNCAN
THE N. Y. SYMPHONY ORCHESTRA
WALTER DAMROSCH

A revival of the Greek art of 2,000 years ago.
The entire music will be played by the N. Y. Symphony Orchestra, under the personal direction of Mr. Damrosch.

METROPOLITAN OPERA HOUSE, TUESDAY AFTERNOON, DEC. 29th. Farewell Appearance.
SPALDING "He had the lightness of touch and fancy requisite for revealing the Gallic spirit of Saint-Saens."—Evening Post.

DRESDEN PHILHARMONIC ORCHESTRA

(FIRST TIME IN AMERICA) APRIL 12th TO MAY 9th, 1909

MME. JOMELLI
Prima Donna Soprano from
Metropolitan and Manhattan
Opera Houses

DALMORES
Oct. 15th to Nov. 10th, 1908;
April and May, 1909

PETRSCHNIKOFF
Great Russian Violinist
FREDERICK HASTINGS
Baritone

MME. LANGENDORFF
Mezzo Soprano from Metropolitan
Opera House

AGNES PETRING
Soprano

EDOUARD DETHIER
Belgian Violinist

GERMAINE SCHNITZER
The Brilliant French Pianist

SPALDING
Violinist

SOPHYE BARNARD
Mezzo-Soprano

MME. MACONDA
Soprano

FRANKLIN LAWSON
Tenor

EDWIN LOCKHART
Basso

ISABELLE SOUTON
Mezzo-Soprano

DARBISHIRE JONES
English Cellist

MARY LANSING
Contralto

MARIE HERITES
Bohemian Violinist

AVERY BELVOR
Baritone

Address R. E. JOHNSTON, St. James Bldg., B'way & 26th St., N. Y. City
Telephone, 666 Madison. Private Residence Telephone, 194 Riverside

Arthur Olaf ANDERSEN COMPOSER AND TEACHER
OF THEORY
729 Fine Arts Bldg., CHICAGO

SAN FRANCISCO HAS AN EXCLUSIVE CLUB

St. Francis Musical Art Society's
Membership Represents Wealth
and Family

SAN FRANCISCO, Dec. 25.—The first concert before the new St. Francis Musical Art Society was given recently in the ball-room of the St. Francis Hotel by Lillian Nordica, Emma Showers and Frederick Hastings. The new society has aroused much interest locally because of the great wealth represented in its membership. If the society desired it could, without difficulty, establish a permanent symphony orchestra or build the much-talked-of opera house. Despite the excellence of the program and the ability of the artists there was much disturbing conversation during the evening, and the concert was more of a society event than a musicale. The society hopes to remedy this condition at the next concert when Mme. Gadske appears.

Next month will see an effort to establish a popular symphonic orchestra in the Spreckles music stand at Golden Gate Park. This outdoor orchestra will be under the direction of Theodore Vogt, Bohemian clubman and successor to Fritz Scheel in the old Philharmonic Society of fourteen years ago. The orchestra will play music of only the lightest class, and will displace the old municipal band with its operatic pot-pourris and descriptive pieces. It will start with fifty members.

The Lyric String Quartet, which will give a series of concerts of high merit at popular prices during the coming season, recently played the G Major Quartet of Mozart and the Schumann trio, op. 63, for piano, violin and cello, before the San Francisco Musical Club.

The Musicians' Club, including the best-known professionals in the city among its members, has elected H. B. Pasmore, president; John Carrington, vice-president; Johannes C. Raith, treasurer, and as directors, H. J. Stewart and Arthur Weiss. At a ladies' night held by the club during the past week songs were given by Mrs. E. Blackenburg, Mrs. C. R. King, Mr. Worthington and John Carrington. H. C. T.

Adela Verne at the Metropolitan

There was a small audience at the Metropolitan Opera House last Sunday evening.

Fremstad, who sang *Elizabeth's* aria, "Dich Theure Halle," from "Tannhäuser," and Delibes's "Les Filles de Cadix" was rewarded with tumultuous applause. Adela Verne, recently heard here in recital, played the second Hungarian Rhapsody, Rubinstein's "Staccato" etude, and a melody by Gluck-Sgambati. Her dashing performance of these brilliant compositions was remarkable for technique, tone and feeling, and elicited unstinted applause. Note, who sang Fauré's "La Charité" and Diaz's "Benvenuto," was the only one of the stars who broke the "no encore" rule and gave as an "extra" a little French song. Feinhals rendered the "Pagliacci" prologue, and an aria from "Hans Heiling."

The orchestral selections were Handel's "Largo," for violin, organ and harp; overture, "1812," Tchaikowsky; the prelude to "Die Meistersinger," and Strauss's "Military March," with Richard Hageman at the piano. Hertz conducted, and gave an impressive performance of Wagner's great overture.

Bernhard Sekles, whose Serenade for eleven solo instruments was performed 100 times in Germany last season, has just completed a symphonic poem entitled "The Gardens of Semiramis."

An international Society for Chamber Music has been organized in Rome.

Mme. Trotin's Gifted Daughters Demonstrate Her Musical Theories



MARCELLE AND ANDREE TROTIN

Two youngsters, aged five and eight, respectively, daughters of Mme. Trotin, the well-known sight singing specialist and teacher, gave a recital of sight singing at Mme. Trotin's studio in Carnegie Hall recently. This recital was given by Mme. Trotin to show what sight singing can do for children. She maintains that childhood is the proper time to train the ear and mind through the most natural of all instruments, the voice. Mme. Trotin's assertion was admirably sustained by her two little daughters, who gave a remarkable performance. They sang scales, arpeggios and technical exercises with faultless rhythm and intonation.

They sang songs and duets in French and English in a way that would have done credit to "grown-ups."

The two performers were warmly applauded, and Mme. Trotin received hearty congratulations from many professional musicians who were present, among them Kate Chittenden and Miss Ditto, of the School of Applied Music; Mme. Anna E. Ziegler, Mme. Arnaud, Mrs. Mead, who under the name of Mrs. Bowman was the musical critic on the *Sun* for fourteen years; Mrs. Louis Baldwin, Miss Leute, Mrs. Babcock and Claude Warford, the vocal teacher. The program follows: Scales and Arpeggios in every key. Songs: "A Pocket Handkerchief to Hem," Sydney Homer; "Dollie's Cradle Song," Gerritt Smith; "Snowflakes," Eduardo Marzo, sung by Andree Trotin. Duets: "L'Oreiller d'un enfant," Eug. Chanut, in French; "The

Broom and the Rod," Gerritt Smith, sung by Andree and Marcelle. Scales in thirds in every key; arpeggios of the major chords and of seventh of dominant in every key; little exercises of transposition; solfeggio exercises: Méthode Soubre, Nos. 50 to 60; Songs, "Stars and Angels," "Barcarolle," "The Violet," "A Carriage to Ride In," "Birdie's Burial," "Rain Song" (Gerritt Smith); "The Camel and the Butterfly" (Frederick Norton), sung by Marcelle Trotin. Duets in French: "Mon doux pays" (folk song); "La Demoiselle" (Silcher); "Souviens toi de ton pays" (Küchen), by Marcelle and Mme. Trotin.

Gabrilowitsch's Program

Ossip Gabrilowitsch will play the following program at his pianoforte recital at Carnegie Hall, New York, Sunday afternoon, January 10:

Rondo A minor.....Mozart
Sonata E minor, op. 90.....Beethoven
I. Allegro appassionato.
II. Allegretto grazioso.
Variations serieuses.....Mendelssohn
Phantasie, op. 12, C minor.....Schumann
I. Confantasia e passione.
II. Moderato energico.
III. Lento.
Impromptu A flat major }
Nocturne G major }.....Chopin
Etude F major }
Mazurka B minor }
Scherzo B minor }
Gavotte A major.....Gluck-Brahms
"If I were a Bird," etude (by request).....Henselt
Melodie E minor, op. 8 (new).....Gabrilowitsch
"Venezia e Napoli," tarantella.....Liszt

MENDELSSOHN CLUB OF CHICAGO, SINGS

Mme. Jomelli a Captivating Soloist
at First Concert of
the Season

CHICAGO, Dec. 28.—The Mendelssohn Club, the finest male chorus in the city, inaugurated its concert season last Tuesday evening in Orchestra Hall, the great house being crowded with an ultra fashionable audience. The club on this occasion enlisted three-score and ten voices, under the able direction of Harrison Wild, and in its vocalism sustained the high standard of excellence it has already established. The program was particularly rich in selections from Daniel Protheroe, whose "Drontheim" was one of the notably fine selections of the evening.

Director Wild concluded to unbend somewhat on this occasion and allow music of the lighter line to enter the program, his attitude being most heartily commended by the enthusiasm of the audience. "The Hand Organ Man" and "Just Being Happy" came from the Mendelssohn coterie with a lilt that was invigorating and certainly captivated the listeners.

Willima Wolff's "Watchman Song," Protheroe's "Dennis McPhane," Bullard's "The Best of All Good Company" were all well sung. The novelty of the night, and a cheery composition, full of fine color and vigor, was "A Plainsman's Song," written for the Mendelssohn by Phillip V. Michaels, to words by Paul Bliss. Something in its atmosphere suggests the sweep of prairie and the freedom of the West, and it deserves a permanent place in song as something characteristically American. It was consistently and carefully given by the Mendelssohn singers, and had a fine, virile spirit, worthy of the theme and its setting. All the vocal work of the evening was in the manner of attack, finish and tonal value praiseworthy.

Mme. Jomelli was the soloist of the night and opened her list with an aria from "Louise," subsequently she added a group of German songs, but came into her best estate in the esteem of the public with an English group, every number of which was encored. She has a high soprano voice, which she uses well, her diction being admirable. Mme. Jomelli is a woman of fine presence, phrases like an artist and although she came as a stranger, she easily captivated her audience as a singer of quality. C. E. N.

Sydney Biden, an American baritone now residing in Paris, was one of the December recital-givers in Berlin.

The Pianist or Teacher

Who would give to the compositions of the great masters an adequate rendering must possess not only skill, but must have in the piano an action that will respond to every demand made upon it.

STRAUCH BROS. PIANO ACTION

Can be absolutely relied upon to do this, for it is perfect in touch, perfect in repetition and perfect in power. Do not experiment in so expensive a purchase as a piano, but demand a Strauch Action, and be sure of the best.

STRAUCH BROS.
30 Tenth Avenue NEW YORK

BENEDICT CONTRALTO
Management
WALTER R. ANDERSON
5 W. 38th St., New York Phone, 349 38th

AVAILABLE for CONCERT ACCOMPANYING and COACHING SINGERS
EDITH HAINES-KUESTER
PIANIST
ADDRESS STUDIO 500 WEST 112th STREET NEW YORK
Phone, 5348 Morningside

OVIDE MUSIN
The World Renowned VIOLINIST Professor at the Royal Conservatory of Liege, Belgium
Address, 62 East 21st Street, New York

LEONORE
WALLNER Mezzo Soprano
In an ULTRA MODERN REPERTOIRE
DECEMBER, 1908 to MAY, 1909

MAY S. **JENNINGS** AMERICA'S YOUNGEST CONTRALTO

HEINRICH **MEYN** Baritone
Management
M. H. HANSON
Carnegie Hall
Telephone, 6973 Columbus

SOLE MANAGEMENT:
M. H. HANSON
Carnegie Hall
NEW YORK

TELEPHONE
6973 Columbus

"MESSIAH" SUNG IN MINNEAPOLIS, MINN.

New Guarantee Fund Being Raised for Symphony Orchestra in Western City

MINNEAPOLIS, Dec. 27.—The Philharmonic Club, under the direction of Emil Oberhoffer, gave its annual production of "The Messiah" on Christmas night, in the Auditorium, before a large audience. It is the consensus of opinion that it was in many ways the best performance of the oratorio ever given in this city. The work of the chorus further demonstrated the wisdom of the directors in reorganizing it this season and making each member pass a rigid examination.

The tonal quality of the new chorus is not only greatly improved, but there is more elasticity, more intelligent response to Mr. Oberhoffer's desire to express the musical spirit and sentiment of the works given. Throughout the evening they sang the words of hope and promise with genuine sincerity and reverential spirit. Of the soloists, Christine Miller, contralto, and Arthur Middleton, bass, won the honors, though Lucille Tewksbury, soprano, and Garnet Hedge, tenor, sang exceedingly well.

The Minneapolis Symphony Orchestra played the orchestral score finely, and the performance of the Pastoral Symphony was especially beautiful.

The guarantee fund of \$90,000 for the Minneapolis Symphony Orchestra and the Philharmonic Club expires this year, and the committee is now busy raising a new fund for the coming three years. Everyone is responding most generously, and the local business men evidently appreciate the value of the orchestra to the community.

E. B.

MUSICIANS SEEK PROTECTION

Appeal to President Roosevelt to Stop Foreign Importation Under Contract

WASHINGTON, D. C., Dec. 28.—President Roosevelt was appealed to to-day by Joseph N. Weber, president of the American Federation of Musicians, Philip Hauser, president of the New York Musicians' Union, and an attorney representing labor interests in New York, to stop the importing of foreign musicians into this country under contract.

The President was told that in New York City whole orchestras of aliens have been brought to hotels, and that the same was true as to Chicago and other cities.

The President also was told that the foreigners included many Mexicans, and that if the laws were interpreted differently by the immigration service of the Department of Commerce and Labor, the invasion could be stopped. Not only were American musicians losing their positions, he was told, but the foreigners were cutting prices.

The President gave his visitors a note to Secretary Straus of the Department of Commerce and Labor, asking that a full report be made to him as to the charges.

Civilian Band for Navy Yard

The new order of the Navy Department placing the bands at the Naval Stations on a civilian basis has caused consternation among the players at the Brooklyn Navy Yard. These men, who are members of the Musicians' Union, and who make considerable money by playing outside engagements, enlisted for three years, believing that they would not be liable to ship duty because they were stationed at the Navy Yard. The new order means that these men, many of whom are married, will be detailed for ship duty, and civilians will take their places.

Spalding to Give Boston Recital

BOSTON, Dec. 28.—Boston music lovers are looking forward to a rare treat in the violin recital of Albert Spalding, to be given at Jordan Hall on Monday afternoon, January 4. Mr. Spalding will be assisted by Alfredo Oswald, an Italian pianist, who has made a most pleasing impression on New York, Chicago and Minneapolis audiences by his thoroughly artistic and satisfying accompaniments, as well as by the delicate beauty of his solo numbers.

Mrs. d'Oyley Carte, whose periodic revivals of the Gilbert-and-Sullivan operas in London are "special features" of the season, has taken her company on tour and is now in Scotland.

MARION GREEN IN RECITAL

Chicago Singer Wins Praise for His Work in Fond du Lac

CHICAGO, Dec. 28.—Marion Green has been kept busy during the past week by his recital engagements at various points in Wisconsin and Iowa. On December 18 he sang in Fond du Lac with great success. A local paper said:

"The affair will long linger in the memory of those who took advantage of the opportunity to hear the voice of so fine



MARION GREEN

an artist. Of his voice only praise can be written. He sings with an ease that is remarkable and his work is the embodiment of artistic singing. Marion Green has the rare gift of holding his audience rapt through his songs and only when the last sweet rich tones died away was a sound heard in the hall. It would be difficult to say which number of the program was most enjoyed. His 'Songs from Tennyson's Maud' was beautifully rendered and encored by the audience. As encores he gave 'Recompense,' and an old English serenade written in 1700. Bessie Hughes as accompanist deserved her share of the honors."

HELEN WALDO'S SUCCESS

Gifted Ballad Singer Pleases Audience in Comprehensive Program

WHITE PLAINS, N. Y., Dec. 28.—Helen Waldo, contralto, gave a recital here recently, assisted by the Neidhardt String Quartet, under the auspices of the Fortnightly Club and for the benefit of the Public Library.

Miss Waldo's voice is a rich, mellow contralto, which, in combination with her charming manner, makes her recitals most enjoyable. Her program was comprehensive in scope, and included songs from many different periods of musical development. Her strong dramatic sense and keen insight into the thought and feeling of the composer made her interpretations exceedingly interesting. She seems to have a special talent for singing ballads, and her work in that line met with marked approval.

Wüllner Receives Ovations

MUSICAL AMERICA has received a telegram from Chicago stating that Ludwig Wüllner, the German *lieder* singer, received great ovations in his recent appearances in that city. The third recital, on January 2, has been completely sold out. His bookings now extend to April 4, and manager Hanson has been compelled to refuse as many as seven engagements in one day.

Wants Ferdinand Kenyon's Address

HAVRE, Dec. 9, 1908.
To the Editor of MUSICAL AMERICA:
Can any of the readers of MUSICAL AMERICA obtain for me the address of Ferdinand Kenyon, who is connected with musical affairs in America. Thanking you in advance, I am, respectfully yours,
A. GAUHN, American Consul.

Raoul Laparra, composer of "La Habañera," the Metropolitan's next novelty, has been awarded the *Prix Bené* and the *Fondation Pinette* by the French Academy of Fine Arts.

TELLS OF FLONZALEY QUARTET'S TOURNEE

Ugo Ara, Back with His Associates, Describes Their Success in Europe

The Flonzaley Quartet has returned to New York preparatory to a concert tour extending from Boston to St. Louis. Ugo Ara, the violinist of the organization, was seen at the Hotel Latham, where he gave the following brief account of the recent visit of his quartet to Europe, and its plans for the future.

"We toured Europe, this Summer," said Mr. Ara. "It was our first season when we were not supported by the private contribution of Mr. de Coppet.

"We went first to Switzerland, where we spent three months at the home of Mr. Poschon, our second violin, studying new repertoire. At the end of September we began our tour of Switzerland. We played first at Lucerne, on the 29th, and Paderewski came to our concert. Then we went to Berne, Zurich and other places. In Germany we visited Frankfurt, Cologne, Milhausen, Wiesbaden, Strassburg; Berlin, where we gave three concerts, and Leipzig, where one of the newspapers said: 'We do not believe any quartet can play old chamber music better.' This was in reference to the Haydn D Major Quartet.

"The difficult Hugo Wolf string quartet which we played in Berlin was our best success. Before leaving Berlin we were engaged there for next season. We went next to Sweden and Jutland.

"At Frankfurt, after we had played our concert at the Museum Gesellschaft, we were engaged the next day for another concert next year. We gave twenty concerts in twenty-seven days in Holland. Our success was great; we played four times in ten days in Amsterdam, twice at The Hague, twice at Rotterdam, and so on.

"We will be here four months, and then return to Europe. Next season we will give three concerts in Berlin, and then work down to Gibraltar, whence we will return to New York about January 1, 1910.

"During our tour we heard the Bohemian Quartet in Frankfurt, Berlin and Holland, and the Sevcik Quartet of Prague in Berlin. We heard also a good performance of 'Tristan' in Amsterdam. We had a most beautiful sonata evening at a private house in that city. A sonata by Julius Röntgen, Sr., was played.

"We were given an afternoon tea at the home of Mr. Partello, American Consul at Berlin. He showed us his beautiful collection of old Italian stringed instruments. He is a connoisseur and admired the Flonzaley instruments. Our first concert will be given at Mendelssohn Hall January 5."

SEMBRICH AND HERBERT

Prima Donna and Conductor Attract Distinguished Audience to Musicales

Mr. Bagby's last December musicale at the Waldorf-Astoria, New York, on the 28th, attracted a large audience of the socially elect. Those who assisted in presenting the program were Marcella Sembrich and a string orchestra directed by Victor Herbert.

Mme. Sembrich sang selections from the compositions of Hahn, Schumann, Arensky, Rogers, Chopin and Ardiiti, and the "Bel raggio" from Rossini's "Semiramide." The orchestra played the prelude to "The Deluge," Saint-Saëns, and numbers by Haydn, Godard, Massenet and the Polonaise from Victor Herbert's Suite for Strings.

The Best Publication of Its Kind

DIAMOND STREET,
PHILADELPHIA, PA., Dec. 22, 1908.
To the Editor of MUSICAL AMERICA:
Enclosed find a check for another year's subscription. I think MUSICAL AMERICA improves every year. I consider it the best publication of its kind in existence.

Yours very truly,

JOHN A. MEYER.

Director Hans Gregor, of the Berlin Komische Oper, has decided to revive this season a long forgotten *opéra comique* by the French composer Adam. It is called "The Toreador," and was first produced in Paris in 1849. Gregor ran across the score accidentally, and has had a new translation made.

VIOLINIST TO LECTURE

Clarence de Vaux Royer to Talk of the Music of Six Countries

Clarence de Vaux Royer, the lecturer and violinist, will deliver, for the eighth time, his series of six lecture-recitals, for the Department of Education of the City of New York, at the New York Public Library, No. 103 West One Hundred and Thirty-fifth street, on Tuesdays, January 5, 12, 19 and 26, and February 2. The lectures are free, and begin promptly at a quarter after eight in the evening. His accompanist will be Edith Cornell.

The lectures, which are of general interest, will concern the music of Italy, France, Germany, Norway-Sweden, America and Russia. The first program contains compositions of Corelli, Veracini, Tartini, Boccherini, Fiorillo, Bazzini and Martucci, and covers the period from 1653 to 1807; the second, Aubert, Leclair, Gounod, Vieuxtemps, Saint-Saëns, Wieniawski, Godard and Pierné, covering from 1668 to 1895; the third, Bach, Handel, Beethoven, Spohr, Wagner, Brahms and Ries, from 1685 to the present day; the fourth, Svendsen, Grieg, Sinding and Sjogren, from 1840 to the present day; the fifth, Bartlett, Foote, Bird, Nevin, Beach and Brockway, from 1845 to the present day; and the sixth, and last, Rubinstein, Cui, Davidoff, Tschai-kowsky, Schütt, Sokolow, Arensky and Glazounow, from 1830 to the present day. The compositions to be played are representative, and give an adequate idea of the music of the country under consideration.

GATTI-CASAZZA'S CHRISTMAS

Director of the Metropolitan Opera House Celebrates

Caruso spent his Christmas feasting, while Gatti-Casazza celebrated in quite a different way. According to the *Morning Telegraph* the director of the Metropolitan Opera House spent his day in the following riotous manner:

In a quiet studio in Sixty-seventh street there dwells in baccalaureate meditation, fancy free, M. Gatti-Casazza.

Early yesterday morning Il Conte di Centanini di Venezia, Segretario-Generale to the Council of One, arose, summoned by the sharp ringing of his bell.

"Centanini," said the voice of Gatti-Casazza, "what day is it?"

Now Gatti only knows the day of the week by the opera that is being sung in the evening at the Metropolitan.

So succinctly the Segretario-Generale to the Council of One replied:

"'Elisir d'Amore,' the first, 'Cavalleria Rusticana' the second."

"Why the holly, the greenery, the jollity?" asked Gatti.

Centanini explained.

"Ah!" replied Gatti, "then I, too, must eat a Christmas dinner."

He descended at the quiet restaurant where he takes his meals. Gatti usually dines on a mutton cutlet and a glass of water. In honor of the Anglo-Saxon festival he took yesterday two glasses of water.

CLAASSEN TELLS A STORY

How a Messenger Boy Interpreted a Musical Telegram He Once Sent

When musicians gather around the luncheon table good stories of the mistakes of the uninitiated are apt to circulate. Arthur Claassen, conductor of the Liederkranz, told this one at a recent dinner:

"I had been engaged by a Pittsburgh musical society to conduct one of its concerts. I was asked, toward the end of the negotiations, if in deference to a generally expressed wish of the committee I would play certain movements of the 'Peer Gynt' suite of Grieg's. I replied, 'Yes.' They telegraphed, 'Which movements will you play?'"

"I sent for a telegraph boy. I wrote on a telegraph blank, 'Will play "Aase," "Anitra" and "Mountain King." The boy disappeared with the wire. After a while he returned, looking earnestly at what I had written. 'Say, boss,' said he, eagerly, 'are those the winners?'"

Pearl Benedict in Boston

Pearl Benedict, contralto, of New York, sang the "Messiah" with the Handel and Haydn Society of Boston on Monday last, with unqualified success. Miss Benedict has been much in demand, and has had an enthusiastic reception wherever she has appeared. She has recently sung in Richmond, Va.; Spartanburg, S. C.; Charlotte, N. C.; Greensboro, N. C.; Pittsburg, Pa.; Montreal, Que.; Ypsilanti, Mich.; Boston, Mass.; Worcester, Mass.; Raleigh, N. C.; Savannah, Ga.; Detroit, Mich.; Manchester, N. H., and other places.

MAX HEINRICH AND DR. DAMROSCH

Celebrated Lieder Singer Tells of Early Experiences in New York and Philadelphia

CHICAGO, Dec. 28.—Max Heinrich, the celebrated *lieder* singer, who is now located in this city, is not averse to telling how he got his first New York engagement. A singer who has been extraordinarily successful, the story of his early efforts to gain a hearing in the East seems almost incredible.

Anent his first appearance in New York in 1882, at the great music festival held in the Seventh Regiment Armory, under the direction of the late Dr. Leopold Damrosch, Mr. Heinrich tells in an amusing manner this experience. Living in Philadelphia, where he made a precarious existence by teaching the piano, singing in church, and a few, and far between, appearances in the late Charles Jarvis Recitals at \$10 per, finding no opportunity to show his art, he finally, in a desperate mood, decided to introduce himself to Dr. Damrosch, then living on Forty-seventh street, near Third avenue. That genial, kindhearted master listened patiently to a tale of woe and, at last, said: "Well, you wish to sing for me, but you have brought no music with you." But, doctor, I will sing anything you have here, and," continued Mr. Heinrich, "never shall I forget the expression on the doctor's face when I had that apparently presumptuous statement.

"Interested, nevertheless, Dr. Damrosch seated himself at the piano, opened oratorio after oratorio, then we sang all the excerpts of 'Die Meistersinger,' and for fully two hours I believe we forgot all else.

"At last, the doctor said, 'And you live in Philadelphia? And Philadelphia is not ashamed of itself? And what now do you intend to do?'

"I answered him that I wished to come to New York and make a success.

"But why did you not come sooner? In three weeks I give this great music festival and I would gladly have given you a fine opportunity; but have patience, you shall soon hear from me."

"This ended my visit. Returning in the evening to Philadelphia, I found a telegram awaiting me, saying, 'Come back immediately.' You may be sure I returned on the following morning and the doctor, greeting me pleasantly, said, 'I have a thousand-dollar church position for you in St. Chrysostom's Chapel and I also want you to sing *Bitterolf* in the Tannhäuser sextet, for which I will pay you \$75.' Imagine my delight.

"Early the following Autumn I received a post-card from him expressing a wish to see me at once, and when I called he told me he wanted me to sing 'Elijah'



MAX HEINRICH
Celebrated Lieder Singer Who Now Lives in Chicago

with the Oratorio Society. You may imagine my surprise, especially as I had offered my services to Michael Cross, then the director of the St. Cecilia Chorus in Philadelphia, free, during the previous season, for that same work, but was refused, with the answer that they must have a singer from elsewhere, certainly not from Philadelphia, emphasizing the old saying that the Prophet counts naught in his own country. My success in that performance in New York secured me, within forty-eight hours, two engagements with the Philadelphia St. Cecilia for the same work, for two hundred and fifty dollars. Thus I came into my own; he who runs may read."

As a *lieder* singer Mr. Heinrich may have his equal, but certain it is that no one can surpass him in the artistic delivery of his songs, his fine enunciation and his impeccable diction. He now has a worthy follower in his art, his charming and talented daughter, Julia Heinrich. Miss Heinrich, born in Philadelphia, has devoted herself from childhood to the serious study of music, and is a singularly well equipped woman in her art. She lately gave a recital in Montreal with distinguished success, playing her own accompaniments in masterly manner. That she has not been heard in New York is principally due to the fact that she has of late lived in California, and concertized in that and other Western States.

MUSIC FOR MILTON'S PLAY

Choruses Not Satisfactory in a Recent Production of "Samson Agonistes"

The London correspondent of the *New York Tribune* contributes a lengthy article in regard to the recent performance there of Milton's "Samson Agonistes." The presentation, in the main, he found excellent, but the music was, to him, displeasing. An extract follows:

"Perhaps the least effective feature of the production was the work of the chorus, which hovered about *Samson* and seemed incapable of translating sympathy into action. Yet Mr. Poel is a good drillmaster and had trained the singers carefully, and Miss Edith Rhys had arranged chants from ancient Hebrew and Greek melodies and adapted passages from Purcell and Lawes.

"If there was any marked defect in the production it was in the movement of the choruses; and this was not due to bad management so much as to the structural form of the lyrics themselves, which, while Hellenic in spirit, are irregular in meter and lack simplicity.

"An orchestra was needed and Handel's scores in place of the lugubrious Hebraic refrains. The chorus ought to carry the catastrophe related by the messenger to the climax of sublimity, but with the monotonous drone of music without melody and the feeble gestures of the singers there is a decline in dramatic feeling. Instead of being exhilarated by the triumphal tones of

the songs of Deborah or Miriam the audience has to wait until the slow music dies away. Yet even dullards and social rattles have spent the evening on the heights and among the inspired."

The Cheering Power of Symphonies

"Whenever I want to feel as if I were on speaking terms with half New York I go to a Symphony concert, preferably the People's Symphony," said the girl who sometimes gets lonesome. "Everybody there acts as if they knew everybody else. The music seems to put all on the same level, it fills their thousand souls with but a single thought. All reserve vanishes. They look at each other in friendly appreciation of a certain phrase, they nod, they smile, and between numbers they talk.

"You don't meet such a familiar spirit at any other place of amusement or entertainment. The attitude of the integral parts of a theatrical audience toward each other is entirely different. At a serious play strangers hold frigidly aloof. At a light opera there is an occasional display of fraternal feeling. In the upper regions of the Metropolitan and Manhattan opera houses social restraint now and then is swept away by the power of music, but not even there are the audiences on such good terms with each other as at a People's Symphony concert."—*New York Press*.

A new lyric drama entitled "Fasma," by Pasquale la Rotella, was produced at the Dal Verme in Milan a short time ago. A

mixed impression was made, as the book, dealing with an episode in the Polish insurrection of 1830-32, seems to fall below the standard of the music. Emma Carelli had the leading female rôle.

CINCINNATI HAS A QUIET HOLIDAY WEEK

Few Concerts in Queen City—Local Musicians Perform—No "Messiah" for Christmas

CINCINNATI, O., Dec. 28.—The holiday season in Cincinnati will be absolutely void of concerts and recitals. Even the "Messiah," the performance of which should be possible in Cincinnati at this time, is not to be heard. The students of music for the most part have left the city to spend their Christmas vacation at home and musical affairs are at a standstill. After the holidays we shall probably hear Dr. Willner, Germaine Schnitzer, Blanche Marchesi and Mischa Elman, but the dates of these artists have not yet been announced.

Several important recitals and concerts by local musicians have been given within the past week. Saturday evening Philip Werthner, pianist, and Tor Van Pyk, tenor, were heard at the Musicians' Club; Giacinto Gorno, baritone, was soloist at the Jewish Settlement Wednesday night; Friday night the choir at the Rockdale Avenue Temple, under the direction of Sidney C. Durst, gave "Judas Maccabæus," and George W. Webb gave an interesting organ recital Sunday at the Church of the Advent.

F. E. E.

An Opera House Romance

RUTLAND, Vt., Dec. 28.—Edith Vail Ross, a soprano formerly of the Metropolitan Opera House School in New York, was married here last week to Paul Josef Eisler, formerly an assistant conductor in the same institution. The bride was a leading figure in the younger set in society here before she went to New York five years ago in the hope of winning fame on the operatic stage.

Eisler is a resident of Vienna, and for several years he assisted in conducting in the Metropolitan. It was there he met Miss Ross, who first was a member of Conried's Metropolitan Opera School.

KITTY CHEATHAM'S CHRISTMAS PARTY

Fun for the Little Folks and Advice for the Grown Ups, All in Attractive Songs

Kitty Cheatham, who sings songs for children, gave her annual Christmas party at the Lyceum Theater, in New York, on December 29. To an audience that looked as if it were composed principally of big bows of ribbon, and a few older people, Miss Cheatham sang about lots of things that are of vital interest to the little folks.

She told them all about the Bogy Man and just the right way to treat him when he bothers you at night, and the room is dark, and the grown-ups all down stairs. She also gave much valuable advice about the diagnosis of diseases of dolls, to the evident satisfaction of the little girls present, and pleased the boys just as much when she sang of the obnoxious child who is always good and spoils all the fun for fear "Mamma might not like it."

Then there was Liza Lehmann's setting of Kipling's "Jungle Book" verses, and Frederick Norton's "The Brownies' Picnic," both given for the first time here, and the latter's song "The Elephant and the Portmanteau," the music of which delighted the children, while the text enlightened the older people on many important points. There were many other songs, all of them pleasing and full of appeal to the juvenile audience, and all of them done in Miss Cheatham's inimitable and attractive style.

Defends English for Singing Purposes

Arthur Lawrason is another teacher to raise his voice in defense of the English language for singing purposes. He positively declines to admit that it is either harsh or unbecoming when properly sung, and believes that the day will come when operas will be sung in this country in the vernacular. If this day does ever arrive, the foreign singer will be in despair, for it will mean that he or she must learn English or renounce our prosperous engagements.

THE AMERICAN HISTORY AND ENCYCLOPEDIA OF MUSIC

W. L. HUBBARD

EDITOR IN CHIEF

ARTHUR FOOTE

GEO. W. ANDREWS

EDWARD DICKINSON

Associate Editors

Special Contributors

C. W. CHADWICK
FREDERICK STARR

FRANK DAMROSCH
H. E. KREHBIEL
W. J. HENDERSON

FREDERICK STOCK
EMIL LIEBLING

IRVING SQUIRE
TOLEDO

NEW YORK

CHICAGO

Mme. Jomelli

PRIMA DONNA SOPRANO

Late of the METROPOLITAN and MANHATTAN OPERA HOUSES

Oratorio-Concerts-Recital

Management

R. E. JOHNSTON

St. James Building
Broadway and 26th Street

NEW YORK



Anton Kaspar, violinist, and Ethel Tozier, pianist, of Washington, D. C., gave a recital at Fairmount, W. Va., recently.

Corinne Rider-Kelsey, the American soprano, will be the soloist at the next concert to be given by the Clef Club, of Buffalo, on January 30.

David Bispham and George Hamlin gave a recital in Detroit on December 9, singing solos and duets. Their singing was superb and the applause was effusive.

Daisy F. Pierce, of New Haven, Conn., who has been on a three months' concert tour through the South and West, has returned home for a short rest.

Thomas Evans Greene, tenor, of Washington, D. C., was heard during the past week at Charlottesville, Va., and Cambridge, Md., in concert and church work.

Rhea Massicotte, the young singer of Meriden, Conn., who recently made her debut in that city, sang in a concert at the Waldorf-Astoria, New York, on December 20.

Ernest Hawkes, organist at Grace Church, Memphis, Tenn., opened the new organ which has recently been installed in the First Baptist Church, Aberdeen, Miss., on Tuesday, December 29.

Mary Hall and Amy Hirschfeld, of Meriden, Conn., are spending the Christmas vacation in that city. Both are instructors in the music department of Heidelberg University, Tiffin, O.

Russell King Miller, the Philadelphia organist, has presented Professor McClenan, of Salt Lake City, with a copy of his prize "Festival March," scored for pipe organ.

John Hermann Loud directed the musical services at the First Baptist Church, Newton Center, Mass., on Sunday, December 20. Laura Parks Ridley was the soloist.

Milo Deyo, the young pianist of West Hartford, Conn., who will soon go on a concert tour through the Southern States, gave a recital recently; the interested audience kept him playing for nearly two hours.

The Lyric String Quartet, William Hoffman, first violin; J. A. Paterson, second violin; Nathan Firestone, viola; Wenceslao Villalpando, cello, gave a concert on December 17 before the San Francisco Musical Club, in Century Club Hall.

The artists appearing at the Library of Congress, in Washington, this week, were Clara Drew, contralto, and Pearl Waugh, pianist. The principal feature of the program was the rendition of a song cycle by Peter Cornelius.

Alice Preston, Martina Johnstone and John Barnes Wells will be the artists to appear at a concert to be given at the residence of Mrs. Charles B. Alexander at Tuxedo Park. Mrs. Farrington Smith will be at the piano.

The Salt Lake Choral Society will give the opera of "Faust" in concert form during the next Spring festival, the Chicago Symphony Orchestra furnishing the instrumental accompaniment. Prof. McClennan will conduct.

Corinne Rider-Kelsey, soprano, accompanied by Charles A. Baker, gave a song recital in Ansonia, Conn., recently, under the auspices of the Derby Choral Club. The assembly room was not large enough to accommodate the enthusiastic audience.

Lena E. Starr, soprano, of East Hampton, has been engaged to succeed Mrs. A. E. Von Tobel, of the Center Congregational Church, Meriden, Conn. Miss Starr is a pupil of Theodore Van Yox, and is at present soloist at the Episcopal Church in Portland.

Mabel Orebaugh, of Columbus, O., the only piano pupil of Fannie Bloomfield-Zeisler in that city, and an active member of the Women's Music Club of Columbus, was married on New Year's Eve.

Mme. Lucille D'Alberti, a dramatic soprano with a voice of the mezzo quality, was the soloist at the Sunday "Pop." on December 20, in Music Hall, Cincinnati. She sang the "Inflammatus" from Rossini's "Stabat Mater," and was greeted with much applause.

Catherine G. Kuhl, of Detroit, Mich., a young singer only seventeen years old, made a great success at the opening of the new Majestic Theater in that city. She has been permanently retained, though there have been other changes among those appearing. She is a pupil of Elvin Singer.

A delightful recital was given last week before the students of the Martha Washington Seminary, Washington, D. C., under the direction of Grace A. Freebey and Edward Heimendahl. The numbers were varied in style and were selected because of their interest to young musicians.

The chorus choir of Trinity Episcopal Church of Detroit, consisting of Ethel Lillian Essman, soprano; Mabel Tennant, contralto; William J. Connor, tenor, and Emery Janisse, baritone, gave a cantata, "The Holy Night," by Brewer on Sunday, December 27.

One of the most successful and promising pupils of Eben Howe Bailey, the teacher and composer of Boston, Mass., is John Kimball Eager, of Fitchburg, Mass. Mr. Eager is studying the piano with Mr. Bailey and has been playing with marked success in concert in and around Fitchburg. Mr. Eager will appear in Boston shortly.

The sixty-sixth vocal and piano recital by the students of the Fiqué Musical Institute, No. 128 DeKalb avenue, Brooklyn, N. Y., occurred on December 19. Those who took part in the program were Orah Trull, Jessie Cohn, Grace Kempner, Minnie Singer, Gertrude Gugler and Helen Bernstein.

Almiretta Webster, of New York, made a decided success at the concert for the benefit of the Home for the Aged, recently given in New Rochelle. She was at once engaged as soprano for the Baptist Church there, and also as soloist for the performance of "The Messiah" to be given on the evening of December 28.

The choir of the Memorial Presbyterian Church, Seventh avenue and St. John's place, Brooklyn, S. Lewis Elmer, organist and choirmaster, gave a notable program of Christmas music on recent Sundays. The most important work rendered was R. Huntington Woodman's "The Message of the Star."

Benjamin Posner, the fourteen-year-old son of Joseph Posner, of New Haven, Conn., has been awarded a scholarship in the New England Conservatory of Music. Young Posner persisted until he got a hearing from Mr. Chadwick personally and then played so well on his violin that the scholarship was offered.

The fourth of the series of musical evenings at St. Paul's Episcopal Church, Washington, D. C., took place on Sunday last under the direction of Edgar Priest, organist and choirmaster. The most important number on the program was Tennyson's "Ring Out, Wild Bells," as arranged by Gounod.

The quartet choir of the Church of Our Father, Detroit, assisted by a quartet composed of Mrs. William Walmuth, soprano; Viola Geist, contralto; Arthur Born, tenor, and Dr. Roy Alvord, bass, gave Brewer's sacred cantata, "Holy Night," on the evening of December 27. Emma McDonald, cellist, assisted.

Winnifred Burston, of Brisbane, Australia, who is taking a post-graduate course at the Cincinnati Conservatory of Music

under Theodore Bohlmann, was heard for the first time in pianoforte recital on December 19. She played her numbers with astonishing ease and poise, and proved herself a young pianist of exceptional ability and promise.

The Philadelphia Orchestra, under the direction of Carl Pohlig, was heard at the Grand Opera House, Wilmington, Del., on Monday evening, December 21. Thaddeus Rich, the concertmaster, was the assisting artist, playing the Wieniawski Concerto in D Minor. The orchestra was in fine form and the large audience was enthusiastic in its appreciation of the program.

The large Sunday school of Wesley M. E. Church, Dover, Del., gave the Christmas cantata, "The Star of Blessing," in the Dover Opera House on Wednesday evening. There were two hundred voices in the chorus, under the direction of Mary M. Walcott and Lila W. Aron. An orchestra accompanied the chorus and soloists.

The first appearance in Carnegie Hall, New York, of the orchestra of the Music School Settlement will be an interesting feature of the popular priced concert announced for January 3. Choral numbers will be rendered by 500 singers of the People's Choral Union, under the direction of Dr. Frank Damrosch. David Mannes will conduct the orchestral numbers. Caroline Hudson, soprano, will be the soloist.

Pupils of Julius Singer, of Buffalo, gave a violin recital on Tuesday evening, December 22, at Central Y. M. C. A. Auditorium. George Bagnall, pianist, assisted. The following pupils took part: Charlette Haupt, Louis Resman, Hyman Weintraub, Samuel Lusk, Edward Scully, Samuel Cohen, Alleyne Bruckheimer, Charles P. Strong, Charles Klein, Sidney Marks, Isaac Shapiro.

The Sinsheimer String Quartet, Bernard Sinsheimer, first violin; Michel Bernstein, second violin; Jacob Altschuler, viola, and Modest Altschuler, cello, gave their third chamber music concert of the present season on December 20, at the American Fine Arts Society, New York. The program contained compositions by Schubert, Beethoven, Glière and d'Albert. The assisting artist was Alvina Friend-Sinsheimer.

Trinity Church Choir, Toledo, Ohio, presented as its second praise offering on December 6, "God, Thou Art Great," by Louis Spohr. The choir of fifty boys and men rendered the cantata in an excellent manner. This was the second great musical program arranged by Herbert Foster Sprague, the musical director. Warren's Festival, "Te Deum," and Gade's "Christmas Eve" will be presented soon.

Arthur Claassen announces that Dr. Ludwig Wüllner, the celebrated German

Lieder singer, whose appearances scored the biggest triumph of any other artist before the public this season, will give a matinee recital Sunday afternoon, January 10, in Arion Hall, Brooklyn. There will be no public sale of tickets. Application for seats should be made to C. Suttmeier, No. 905 Broadway, Brooklyn.

A chorus of fifty voices rendered Dudley Buck's "The Coming of the King," at the Union Congregational Church in Rockville, Conn., on December 27. The soloists were Helen Lester, soprano; Dorothea M. Abbey, contralto; Charles H. Miner, tenor; C. Elmore Watkins, bass, and Mr. Bendell, baritone. The accompaniments were played by A. E. Waite, organist, and Anna Scharf, pianist. T. William Sturgeon directed.

A Christmas recital was given at Musical Art Hall, in St. Louis, on December 23, by the students in the sixth, seventh and eighth grades of the Kroeger School of Music. Those who took part were Blanche Drace, Marie Young, Zoie Nesbit, Elizabeth Farmer, Nena McDonald, Irmgard Biebing, Pearl Nelson, Elaine Shelton, Samuella Young, John Holmes, Lulah Dipple, Irene Besch, May Boyer, Lillian Hooper, Stanley Goldman and Mrs. V. H. Frederich.

A recital by the pupils of Helen Reeves Crane was held in the Steinert Athenæum, New Haven, Conn., on December 30. Those who took part were Margaret and Edward Flanagan, Jessie Hedderson, Vivian Newman, Ronald Marsh, Elizabeth Sullivan, Edna Geshie, Marguerite Harris, Alberta Keenen, Mrs. Charles Baumann, Mrs. Albert Newman, Mazie Dickinson, Raymond Wall, Lillian Hogan, Alma Vanasse, Herman Stephenson, Charlotte Hursh, Gertrude Hitchings, and a women's chorus.

Bruce Gordon Kingsley, authority on Wagnerian opera, has arranged a series of six opera recitals to be given Sunday evenings in Blanchard Hall, Los Angeles, Cal., commencing January 17. Mr. Kingsley has selected the following works: "Tannhäuser," "Die Meistersinger," "Tristan und Isolde," "The Ring," "Parsifal" and Goethe's "Faust." A number of well-known local singers will assist, and colored stereopticon pictures will assist in the interpretation of "Faust," "The Ring" and "Parsifal."

A pianoforte recital by Gertrude Joseffy, pupil of Mrs. Ernst Fisher, assisted by Bertha Irene Coupe, violinist, was given last evening in the studio, No. 41 of the Conrad building, Providence, R. I. Miss Joseffy, although but eleven years old, played with a great deal of musical feeling, and there was a noticeable volume of tone in her chords and octaves. Miss Coupe's selections added to the pleasure and entertainment of those present, who showed their appreciation by frequent applause.

MANAGEMENT JOHN WARREN Carnegie Hall N. Y.		Ernest Hutcheson	
THE EMINENT PIANIST		STEINWAY PIANO USED	
SIGHT SINGING		Mme. Troitin Method used in the Paris Conservatory Studio 805 CARNEGIE HALL Res. 738 West End Av. Phone 5410 River	
JULIA ALLEN		Prima Donna Soprano (Coloratura) Season 1908-1909 ITALIAN GRAND OPERA CO. 200 West 80th St., N. Y.	
Mme. Hildegard Hoffmann Oratorio and Joint Recitals with Mr. Henry Holden Recitals and Piano Instruction		HUSS Soloist with New York Philharmonic and Boston Symphony Orchestras, Kneisel Quartette, etc. Studios: Carnegie and Steinway Halls Address, 144 E. 150th St., New York City	
Charles KITCHELL		TENOR 176 West 81st St., Exclusive Management HAENSEL & JONES 1 East 42d Street, New York.	
FLAATEN'S CONSERVATORY OF MUSIC AND DRAMATIC ART Gustav Flaaten Director 210-212 West First Street Duluth, Minn.			
Maxmilian DICK		SOLO VIOLINIST and TEACHER Bush Temple Conservatory, CHICAGO	
GEORGIA KOBER		PIANISTE 725 Fine Arts Building CHICAGO, ILL. Formerly of BOSTON	
Etta Edwards		Voice Culture and Repertoire 5140 Madison Ave., Chicago, Ill.	
REGINALD W. BILLIN		BARITONE Voice Production, Concerts, Oratorios, Recitals 324 W. 57th St. Phone, 2920 Columbia. New York	

WHERE THEY ARE

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Arnaud, Germaine—Baltimore, Jan. 8.
Beddoe, Dan—St. Louis, Jan. 18; Cleveland, Jan. 21; Taunton, Mass., Jan. 26.
Benedict, Pearl—Raleigh, N. C., Jan. 25; Columbia, S. C., Jan. 26; Savannah, Ga., Jan. 28.
Bernard, Milton—Mendelssohn Hall, New York, Jan. 27.
Bloomfield-Zeiser, Fannie—Baltimore, Jan. 29.
Brookway, Howard—Brooklyn, N. Y., Jan. 7.
Carl, William C.—Columbia University, New York, Jan. 26.
Chase, Mary Wood—Boston, Jan. 11.
Consolo, Ernesto—Brooklyn, N. Y., Jan. 13.
Cottlow, Augusta—Muscataine, Ia., Jan. 1; Burlington, Ia., Jan. 4; Grand Forks, So. Dak., Jan. 6; St. Paul, Jan. 7 and 10; Binghamton, N. Y., Jan. 14; Scranton, Pa., Jan. 15; New London, Conn., Jan. 18; Middletown, Conn., Jan. 19; Rochester, Jan. 21; St. Joseph, Mo., Jan. 25; Carthage, Mo., Jan. 26; Wichita, Kan., Jan. 27; Lawrence, Kan., Jan. 28.
Crider, Edna—Philadelphia, Jan. 5.
Croston, Frank—Raleigh, N. C., Jan. 25; Columbia, S. C., Jan. 26; Savannah, Ga., Jan. 28.
Destinn, Emmy—Chicago, Jan. 9.
Duff, Janet—Worcester, Mass., Jan. 7; Boston, Jan. 17.
Elman, Mischa—Boston, Jan. 1 and 2; Manhattan Opera House, New York, Jan. 3; Philadelphia, Jan. 4; Washington, Jan. 5; Baltimore, Jan. 6; New York, Jan. 7; Brooklyn, Jan. 8; New York, Jan. 9; Manhattan Opera House, New York, Jan. 10; Chicago, Jan. 15; Chicago, Jan. 16; St. Louis, Jan. 21; Manhattan Opera House, New York, Jan. 31.
Franko, Sam—New York, Jan. 26.
Gabrilowitsch, Ossip—Boston, Jan. 6; Carnegie Hall, New York, Jan. 10; Pittsburgh, Jan. 28; New York, Jan. 30 and 31.
Gale, Florence—Mendelssohn Hall, New York, Jan. 2.
Gebhard, Heinrich—New York, Jan. 10; Boston, Jan. 14 and 18; Lawrence, Mass., Jan. 25; New Milton, Mass., Jan. 28.
Goold, G. Amesbury—Buffalo, Jan. 14.
Hall, Glenn—Philadelphia, Jan. 5.
Hawkins, Laura—Boston, Jan. 15.
Hess, Willy—Boston, Jan. 20.
Hinkle, Florence—York, Pa., Jan. 21.
Hudson, Caroline—New York, Jan. 3; Pittsburgh, Jan. 8; Bayonne, N. J., Jan. 21; Raleigh, N. C., Jan. 25; Columbia, S. C., Jan. 26; Savannah, Ga., Jan. 28.
Hutcheson, Ernest—Baltimore, Jan. 22.
James, Cecil—Fishkill Landing, N. Y., Jan. 12; Raleigh, N. C., Jan. 25; Columbia, S. C., Jan. 26; Savannah, Ga., Jan. 28.
Kahler, Grace—Perth Amboy, N. J., Jan. 7.
Klein, Karl—Englewood, N. J., Jan. 11; Mount Vernon, N. Y., Jan. 13.
Knight, Josephine—Williamstown, Mass., Jan. 14; Lafayette, Ind., Jan. 19.
Kronold, Hans—York, Pa., Jan. 21.
Léveillé, Josef—Cleveland, O., Jan. 3; Buffalo, Jan. 6; Minneapolis, Jan. 8; Chicago, Jan. 10; Columbus, O., Jan. 12; Memphis, Tenn., Jan. 16; Rockford, Ill., Jan. 18; Philadelphia, Jan. 22 and 23; Montreal, Jan. 26; Ottawa, Jan. 27; Toronto, Jan. 29.
Langendorff, Frieda—New York, Jan. 21.
Lerner, Tina—Philadelphia, Jan. 5.
Listemann, Virginia—Boston, Jan. 20.
Mahon, Edith—Philadelphia, Jan. 5.
Marchesi, Blanche—Chicago, Jan. 3; Milwaukee, Jan. 4; Buffalo, Jan. 26 and 27.
Martin, Frederick—Boston, Jan. 6; Bay City, Mich., Jan. 12; Michigan City, Ind., Jan. 14; Taunton, Mass., Jan. 26.
Mead, Olive—New Haven, Jan. 12.
Merritt-Cochran, Alice—Cleveland, Jan. 21.
Miller, Christine—Minneapolis, Jan. 3; St. Paul, Jan. 14; Franklin, Pa., Jan. 21.

Morgan, Geraldine—New York, Jan. 10.
Munson, Grace—Brockton, Mass., Jan. 18.
Newton, Margaret Gaylord—Buffalo, Jan. 14.
Perabo, Ernst—Boston, Jan. 20.
Rogers, Francis—Plainfield, N. J., Jan. 7; New York, Jan. 8, 13 and 14; Lakewood, N. J., Jan. 15; Springfield, O., Jan. 19; Lakeville, Conn., Jan. 28; New Milford, Mass., Jan. 29.
Schmitzer, Germaine—Boston, Jan. 11 and 20; New York, Jan. 29 and 30.
Schroeder, Alwyn—Boston, Jan. 20.
Schroeder, Hans—Kalamazoo, Mich., Jan. 26.
Sembrich, Mme.—Pittsburg, Pa., Jan. 1 and 2.
Spalding, Albert—Boston, Jan. 4; Minneapolis, Jan. 6; Rockford, Ill., Jan. 8; New York, Jan. 21; Brooklyn, N. Y., Jan. 23.
Swickard, Josephine—Brooklyn, Jan. 21.
Swift-Wesselhoeft, Bertha—Boston, Jan. 2; Providence, R. I., Jan. 27.
Townsend, Stephen—Boston, Jan. 15.
Wells, John Barnes—Tuxedo, N. Y., Jan. 2; New York, Jan. 14; Jersey City, Jan. 15; East Orange, N. J., Jan. 19; New York, Jan. 30.
Werrenrath, Reinald—New York, Jan. 3; Hackensack, N. J., Jan. 15; Brooklyn, N. Y., Jan. 16; Portland, Me., Jan. 19; Troy, N. Y., Jan. 20; Nashua, N. H., Jan. 27.
Winkler, Leopold—Reading, Pa., Jan. 7.
Wüllner, Dr. Ludwig—Chicago, Jan. 2; New York, Jan. 7 and 8; Brooklyn, N. Y., Jan. 10; New York, Jan. 17; Boston, Jan. 28 and 30.
Young, John—Perth Amboy, N. J., Jan. 7; Salem, Mass., Jan. 28.

Orchestras, Quartets, Choruses, Etc.

Adamowski Trio—Newton, Mass., Jan. 6; Boston, Jan. 10.
Bach Choral Society—Mendelssohn Hall, New York, Jan. 26.
Boston Symphony Orchestra—Boston, Jan. 1 and 2; Philadelphia, Jan. 4; Washington, Jan. 5; Baltimore, Jan. 6; Carnegie Hall, New York, Jan. 7; Brooklyn, N. Y., Jan. 8; Carnegie Hall, New York, Jan. 9; Hartford, Conn., Jan. 11; Springfield, Mass., Jan. 12; Boston, Jan. 15 and 16; Cambridge, Mass., Jan. 21; Boston, Jan. 22 and 23; Buffalo, Jan. 25; Detroit, Jan. 26; Cleveland, Jan. 27; Indianapolis, Jan. 28; Columbus, O., Jan. 29; Rochester, Jan. 29.
Boston Sextet Club—Boston, Jan. 7; Stamford, N. Y., Jan. 18; Hancock, N. Y., Jan. 19; Greene, N. Y., Jan. 20; Albion, N. Y., Jan. 21; Canajoharie, N. Y., Jan. 22; Waterville, N. Y., Jan. 23; Sherburne, N. Y., Jan. 25; Ellenville, N. Y., Jan. 26; Boston, Jan. 31.
Buffalo Orchestral Society—Buffalo, Jan. 14.
Flonzaley Quartet—Mendelssohn Hall, New York, Jan. 5; Boston, Jan. 7.
Hess-Schroeder Quartet—New York, Jan. 14; Boston, Jan. 19.
Klein's Sunday "Pops"—Deutsches Theater, New York, Jan. 3, 10, 17, 24 and 31.
Kneisel Quartet—Boston, Jan. 5; New York, Jan. 12; Brooklyn, N. Y., Dec. 13; New York, Mendelssohn Hall, Jan. 19.
Leque Club, The—Boston, Jan. 17.
Mannes, Mr. and Mrs. David—Belasco Theater, New York, Jan. 17.
Margulies Trio—Mendelssohn Hall, New York, Jan. 19.
Minneapolis Orchestra—Minneapolis, Minn., Jan. 2, 16 and 30.
New Haven Symphony Orchestra—New Haven, Jan. 12.
New York Concert Company—Raleigh, N. C., Jan. 25; Columbia, S. C., Jan. 26; Savannah, Ga., Jan. 28.
Nowland-Hunter Trio—Los Angeles, Cal., Jan. 11.
People's Symphony Auxiliary Club—Cooper Union, New York, Jan. 15; Carnegie Hall, New York, Jan. 22.
People's Choral Union—New York, Jan. 3.
Philharmonic Society—Carnegie Hall, New York, Jan. 8, 9, 29 and 30.
Philadelphia Orchestra—Philadelphia, Jan. 23.
Pittsburg Orchestra—Pittsburg, Pa., Jan. 1, 2, 15 and 16.
Reynolds Trio, Helen—New Bedford, Mass., Jan. 11; Winchester, Mass., Jan. 12.
Russian Symphony Society—Carnegie Hall, New York, Jan. 14.
St. Louis Symphony Orchestra—St. Louis, Jan. 21.
St. Paul Symphony—St. Paul, Jan. 10.
Symphony Society of New York—New York, Jan. 3 and 5; Milwaukee, Jan. 9; Brooklyn, N. Y., Jan. 23; New York, Jan. 24 and 31.
Thomas Orchestra—Chicago, Jan. 15 and 16.
Young People's Symphony—Carnegie Hall, New York, Jan. 30.

Sing "Messiah" in Evanston

CHICAGO, Dec. 28.—On Thursday evening "The Messiah" was sung by the Evanston Musical Club under the direction of Dean Peter C. Lutkin, of the Northwestern University. The soloists were Shanna Cumming, Christine Miller, Glenn Hall and Arthur Middleton. The work of the soloists and chorus was of an exceptionally high order. H. D.

Will Do All She Can for "Musical America"

OMAK, WASH., Dec. 15, 1908.
To the Editor of MUSICAL AMERICA:
I enclose my subscription. I enjoy your paper very much. Shall do all I can to make it popular in the new country, to which we have recently removed, the famous Okanogan fruit country. Wishing you all success, (Mrs.) LAURA LUTHER.

DE LARA'S "SANGA" NOT A SUCCESS

Novelty Presented at the Opera Comique Said to Lack Originality — Doesn't Follow Modern French School

PARIS, Dec. 20.—The first novelty of the Opéra Comique season here was "Sanga," by Isadore de Lara, whose "Messaline" was sung in New York some years ago by Mme. Emma Calvé.



ISADORE DE LARA

"Sanga" is not new, however, as it was sung at Nice two years ago with a company headed by M. Fugère, who sang the same part here. The work is not of the stuff of which successes are made, and it is doubtful if it ever reaches New York.

In the first act we are introduced to the farm of Vigord. His son Jean loves Sanga, one of the girls who works on the farm, but his father prefers that he should marry Lena, and drives Sanga away. The son first says he will go with her, but rather weakly changes his mind, and the act ends with Sanga cursing the father.

In the next act the scene is laid at the top of snow-capped mountains. First at sunset, and then through the night, Sanga prays God to send an avalanche down to crush out the village and Vigord's farm. As the act ends it commences to snow heavily. Sanga believes her prayer will be answered.

In the third act Jean and Lena are getting married when the avalanche arrives, and in the final act we see the family on the roof top with the water gradually creeping about them. Vigord and Lena drown as Sanga appears with a boat to save Jean, but they, too, decide to die, so they cut the boat loose and die in each other's arms, while Sanga sings a sort of "Liebestod," which can hardly be said to be as good as the original version.

The opera is very long and has two preludes, one at the beginning of the second act and one before the last act. De Lara says he has taken the mountain as the leading character of his opera, and this he has tried to characterize in these two preludes.

The music, however, is lacking in originality, serious musicianly qualities, or even mere prettiness. It is not a striving after new music either, having nothing in common with the modern French school. The first act has a strong Italian flavor. The second act might have been called "after hearing Wagner." The prelude to this act reminds one of Brunnhilde's slumber music, in which is intermingled the "Siegfried" theme, and when the curtain goes up on the rocky pass and Sanga emits Wal-

küre cries the audience feels that the illusion of Bayreuth is complete.

Mme. Chénal, who early this Fall made a very pale attempt to replace Mary Garden in "Aphrodite," sings Sanga. M. Beyle sings Jean, and M. Fugère is heard in the rôle of the father. De Lara has written sympathetically for the voice, and the high notes of the singers were often applauded.

"Sanga" is not likely to become a permanent part in the répertoire of the Opéra Comique, although the *mise en scene* is very beautiful. As a producer of stage pictures Director Carré has long been famous, but he has accomplished new wonders with the mountain scenes of "Sanga."

An Irishman's Toast

HILGARD, ORE., Dec. 17, 1908.
To the Editor of MUSICAL AMERICA:
Most heartily wishing you the success which you certainly richly deserve, I take pleasure in enclosing renewal of my subscription to MUSICAL AMERICA. In the words of the Irishman's toast, "May you live to eat the hen that scratches over your grave!"
Respectfully,
JOHN C. HART.

Harold Bauer gave a recital in Berlin the week before Christmas.



YSAÿE and his GLIER VIOLIN

Eugene Ysaÿe, the greatest Artist the world has ever known, was so much attracted by the beauty and wonderful tone qualities of the Glier Violin that he purchased one for his own use.

What YSAÿE has to say:

My dear Wurlitzer:
The violin made by Robert Glier that I have just played surprises me much. I admit that I took it for a Lupot, all of the beautiful qualities of which it has, and I have only the sincerest praise for the artist whose immense talent knows how to imitate Lupot, even as Lupot himself knew how to imitate the great Italians. The workmanship is wonderful, its warm color, strong and harmonious. It makes an instrument that can be used satisfactorily in concerts. The tone is beautiful, very strong and of perfect evenness; in one word, this piece of work is a great honor to the maker, Mr. Robert Glier, and beg you, my dear friend to give him my warmest compliments and tell him I will spread his name in Europe as well as in America. In friendship,
EUGENE YSAÿE.

We are exclusive sales agents for the Glier Violin Violas and Violoncellos. For illustrations and descriptions send for Catalog No. 62.

The Rudolph Wurlitzer Co.
CINCINNATI CHICAGO

THIS TRADE MARK IN THE IRON PLATE OF A PIANO



Guarantees at least that the maker uses the highest possible grade of plates that money can buy

C. S. KELLY CO.
SPRINGFIELD, OHIO

Follow Tetrzzini in your vocal studies

No better or more thorough way to master intricate passages of grand opera than by studying the technique of this artistic singer, as reproduced on

Victor Red Seal Records

The great masterpieces of music, perfect in every detail of colorature and breathing.



Tetrzzini

Tetrzzini records, 12-inch \$3

Caruso, Calvé, Eames, Farrar, Gadske, Homer, Melba, Plancon, Schumann-Heink, Scotti, Sembrich and Tetrzzini sing their most famous numbers for you on Victor Red Seal Records.

Victor Talking Machine Co., Camden, N. J., U. S. A.

Berliner Gramophone Co., Montreal, Canadian Distributors.

To get best results, use only Victor Needles on Victor Records.



WHAT JOSEF HOFMANN SAYS OF THE STEINWAY:

"I have tried Russian, Austrian, German, French, and English pianos, but only when I play the Steinway the critics, musicians, and the public in general comment upon the beautiful singing qualities of my piano. In the Steinway alone power, tenderness, and daintiness are combined, while in all other pianos one quality is sacrificed for the other.

"I use the Steinway because I know it is the best, and I praise it because good work ought to be encouraged. America may well be proud of the achievements of Steinway & Sons."

The Knabe the World's Best Piano

WTM KNABE & CO.
BALTIMORE NEW YORK WASHINGTON

Chickering PIANOS

For over eighty-five years the leading exponents of the latest developments in pianoforte construction.

MADE SOLELY BY

ESTABLISHED 1823

CHICKERING & SONS

BOSTON, U. S. A.

Mason & Hamlin

"THE STRADIVARIUS OF PIANOS"

Principal Warerooms and Factories
BOSTON

EVERETT PIANOS

CONCEDED TO BE THE

New Artistic Standard

THE JOHN CHURCH CO.
CINCINNATI NEW YORK CHICAGO

For Sixty Years

THE

HAZELTON PIANO

has stood for the highest
in piano construction
Hazelton Bros.
66-68 University Place New York

Henry F. Miller PIANOS

Henry F. Miller & Sons Piano Co.
BOSTON

Warerooms
27 Union Square
New York

Mehlin & Sons

Grand and Inverted Grand Pianos
Are considered by expert judges to be the finest now made
They contain more valuable improvements than all others

Send for
Illustrated Art
Catalogue

SMITH & NIXON PIANOS

Made in CONCERT GRANDS,
PARLOR GRANDS, BOUDOIR
GRANDS (one of the smallest grands
made), and UPRIGHT GRANDS.

THE STANDARD OF EXCELLENCE

If it's not a SMITH & NIXON, it's not a GRAND IN THE UPRIGHT CASE

THE SMITH & NIXON PIANO CO. : : 10-12 East Fourth Street, Cincinnati, O.

THE NAME **Sterling** represents
the higher
ideals in

Piano and Player Piano Construction.
DERBY, CONN.

BRIGGS PIANOS MADE IN BOSTON
ESTABLISHED 1868 **C. H. DITSON & CO.**
NEW YORK REPRESENTATIVES

the Baldwin Piano

Grand Prix Paris 1900. The Grand Prize St. Louis 1904

Beautiful quality of tone,
with a charm of its own.
Distinguished by great
durability.

The Baldwin Company
142 West 4th Street, CINCINNATI

Mathushek Piano Mfg. Co.

**Mathushek
Pianos**

Made ONLY by us at
NEW HAVEN, CONN.

The Strich & Zeidler Piano

The Embodiment of the Artistic Ideal

Factory and Offices

1400 Street and Robbins Avenue

NEW YORK CITY

SEND FOR OUR BOOK OF CONOVER PIANOS

If you are interested in the purchase of a piano, send for this book. It is richly illustrated with engravings showing the various styles of Conover Pianos; and with it we send information of value to piano buyers. Before you buy a Piano, investigate the Conover. Let us tell you fully about this instrument, which has the enthusiastic commendation of great artists. We will send the Book and other publications upon request.

THE CABLE COMPANY, Manufacturers,

CHICAGO